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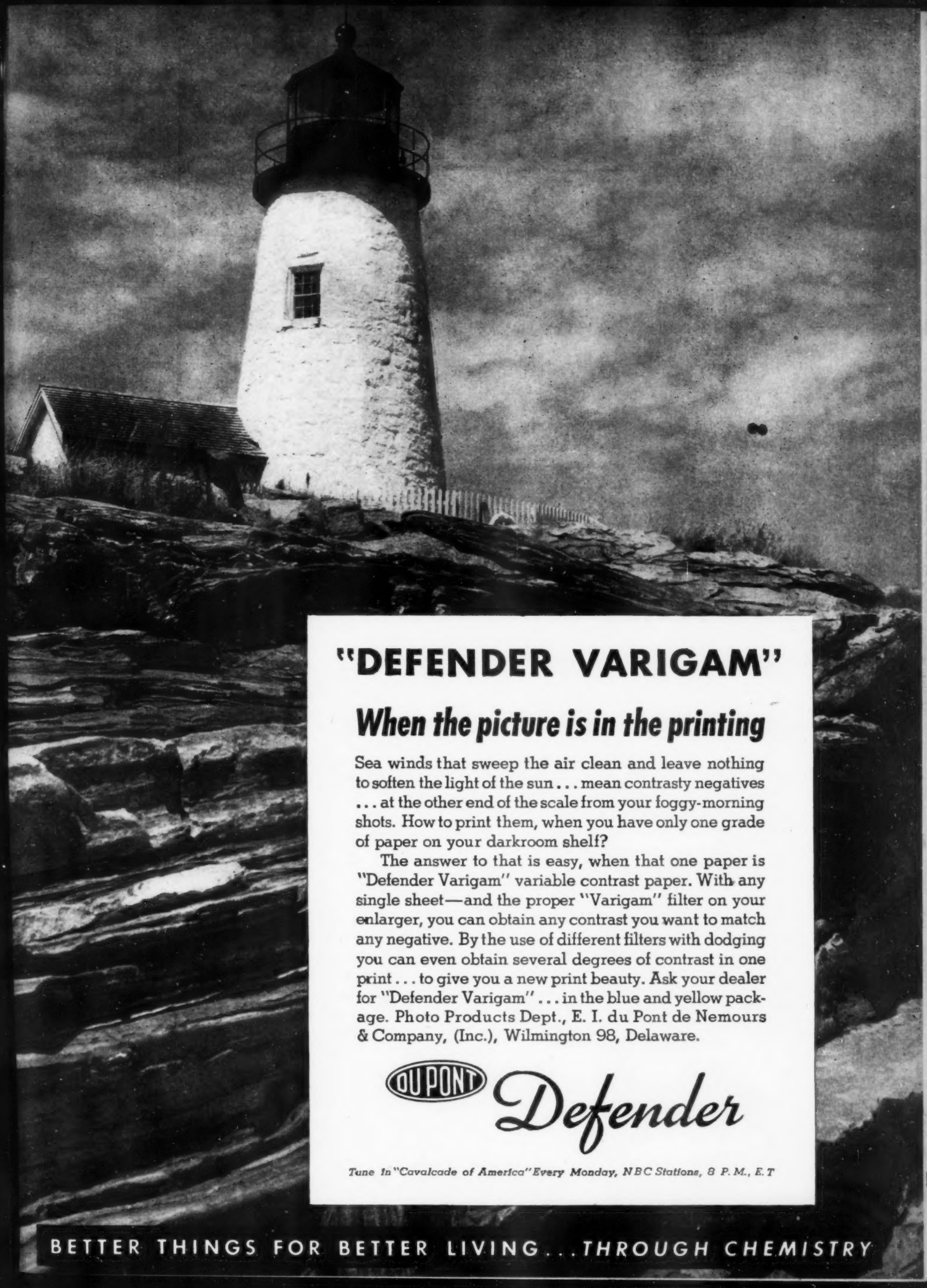

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MAY, 1947

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It is difficult to illustrate the many-faceted ability of Harry K. Shigeta in the small amount of space allotted to our Picture Section, but even in this miniature cross-section of Shigeta's work his talent in photo-techniques will be apparent to everyone.

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BRANCH OFFICES: New York Office: C. R. Tighe, Manager Eastern Division, Empire State Building, New York 1, N. Y. Los Angeles Office: William L. Pinney, Manager Western Division; Gaither Littrell, West Coast Editor, 815 South Hill St., Los Angeles 14, Calif. Washington Office: Fred Hamlin, Manager, International Building, 1319 F. Street, N. W., Washington 4, D. C. London Office: Ziff Davis, Ltd., Grampians Building, Western Gate, London, W.6, England.

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ZIFF-DAVIS PUBLISHING COMPANY
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POPULAR PHOTOGRAPHY is published monthly by the Ziff-Davis Publishing Company at 185 N. Wabash Ave., Chicago 1, Ill. Entered as second-class matter July 30, 1937, at the Post Office, Chicago, Ill., under the act of March 3, 1879. Entered as second-class matter at the Post Office Department, Ottawa, Canada.

SUBSCRIPTION RATES: In U. S., Mexico, South and Central America and U. S. Possessions, $3.00 for twelve copies; in Canada, $3.50; in British Empire, $4.00; all other foreign countries, 12 issues, $4.00. Single copies, U. S., Mexico, South and Central America, and U. S. Possessions, 25 cents; Canada, 30 cents. Subscribers should allow at least two weeks for change of address. All communications about subscriptions should be addressed to the Director of Circulation, 185 N. Wabash Ave., Chicago 1, Ill.

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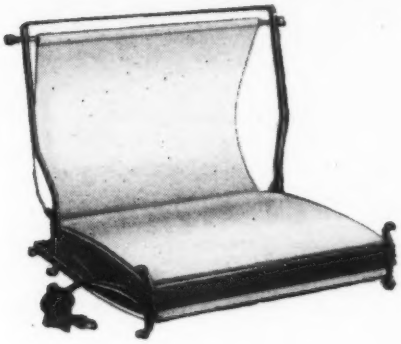

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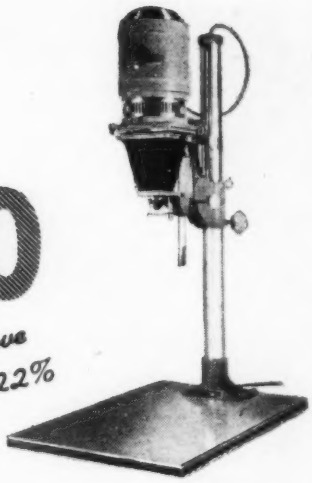

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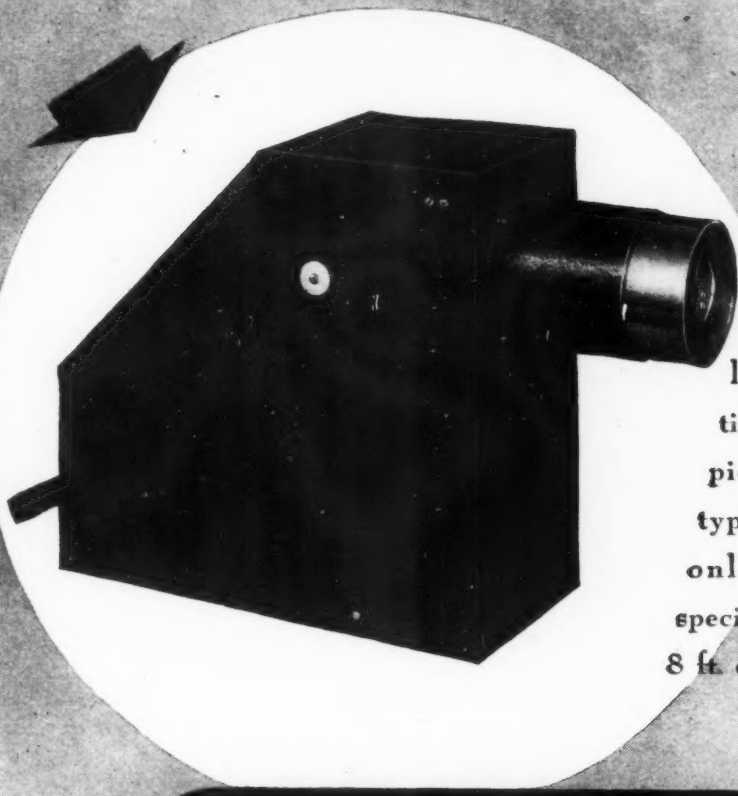

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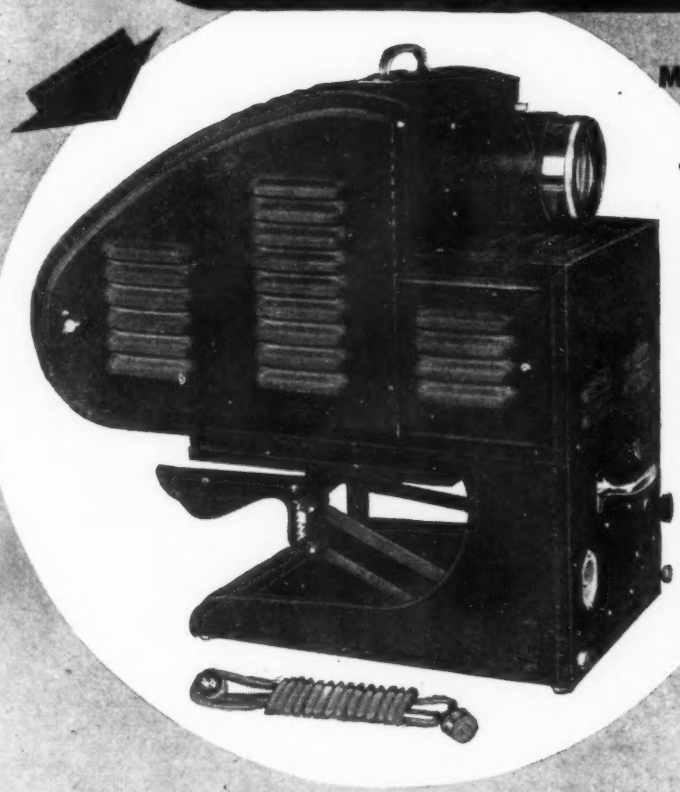

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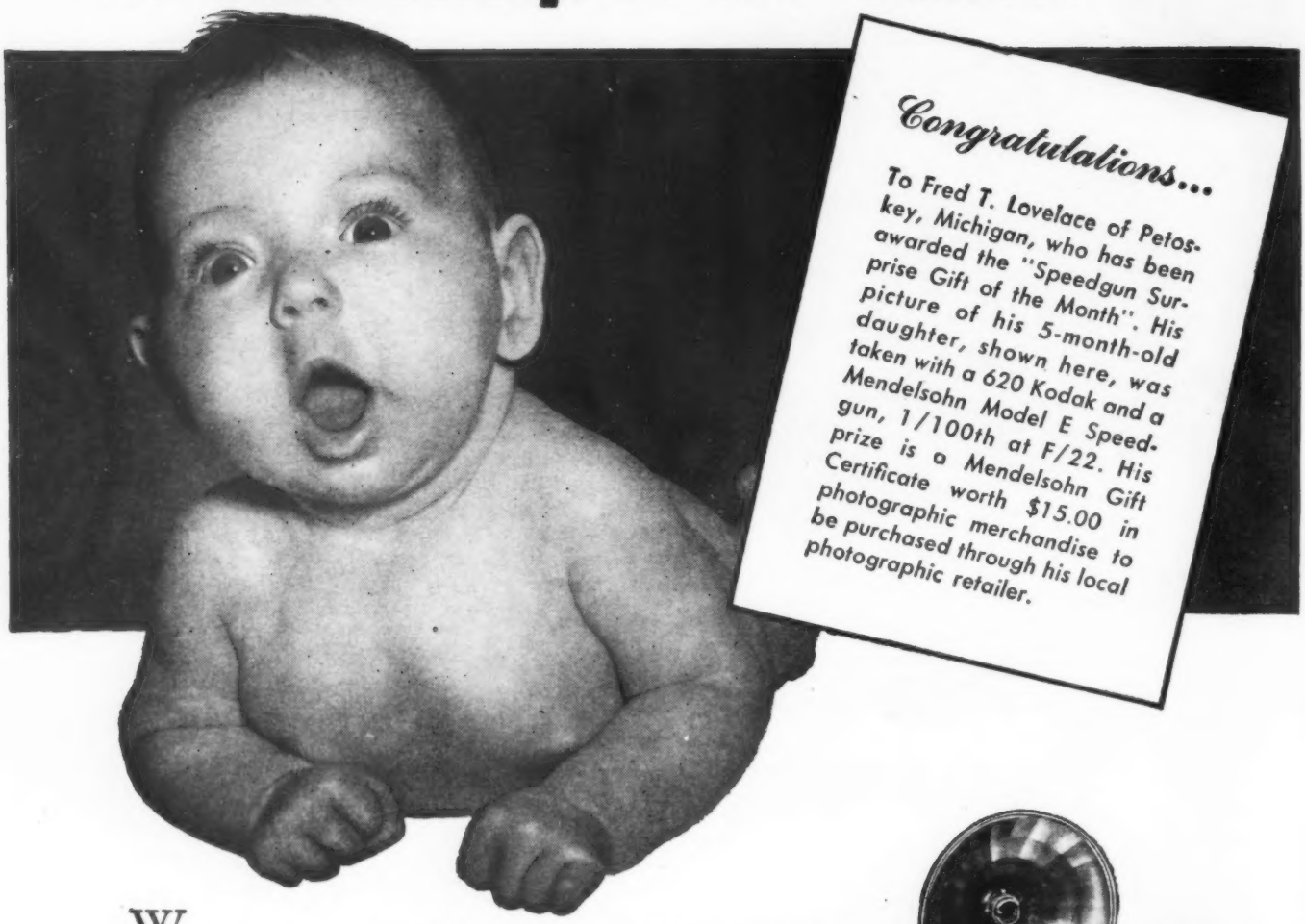

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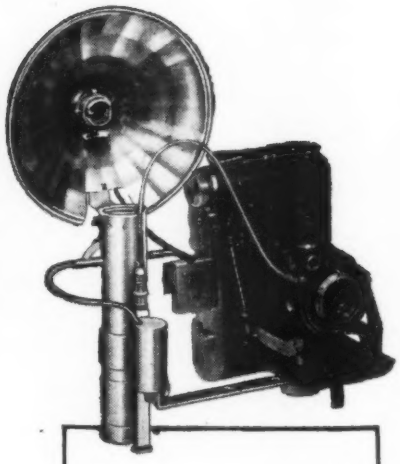

Illustrated is the Mendelsohn Model E Speedgun with 620 Kodak.*

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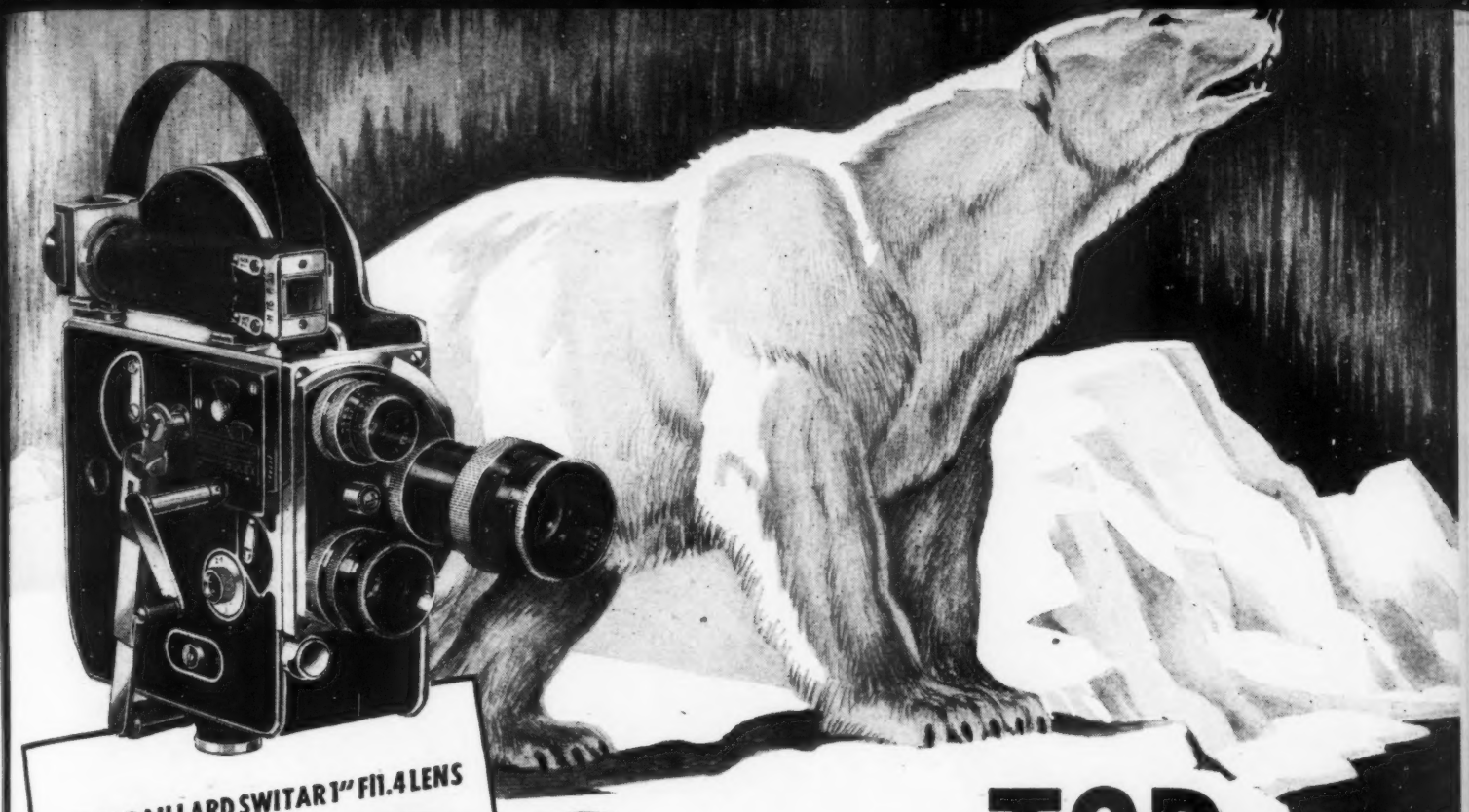

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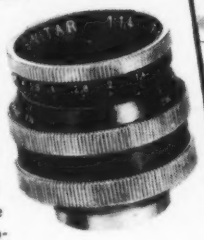

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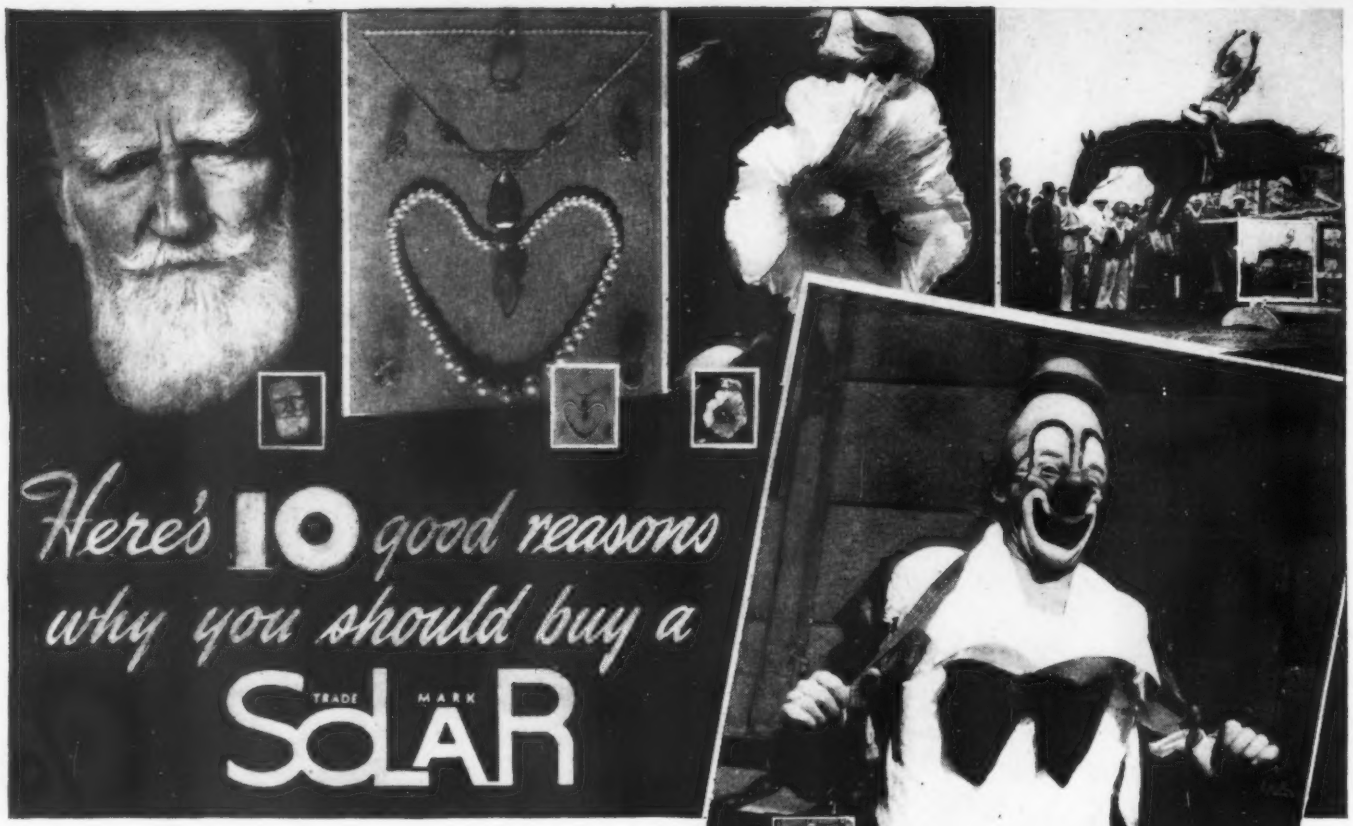

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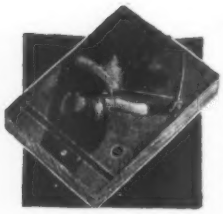

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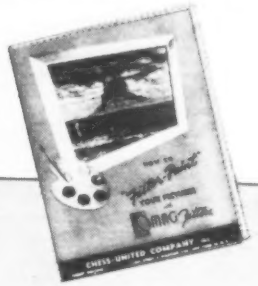

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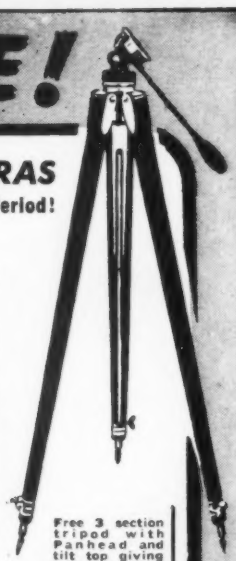

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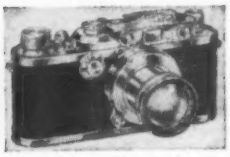

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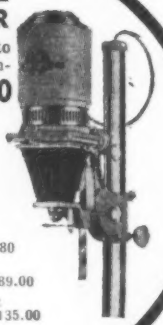

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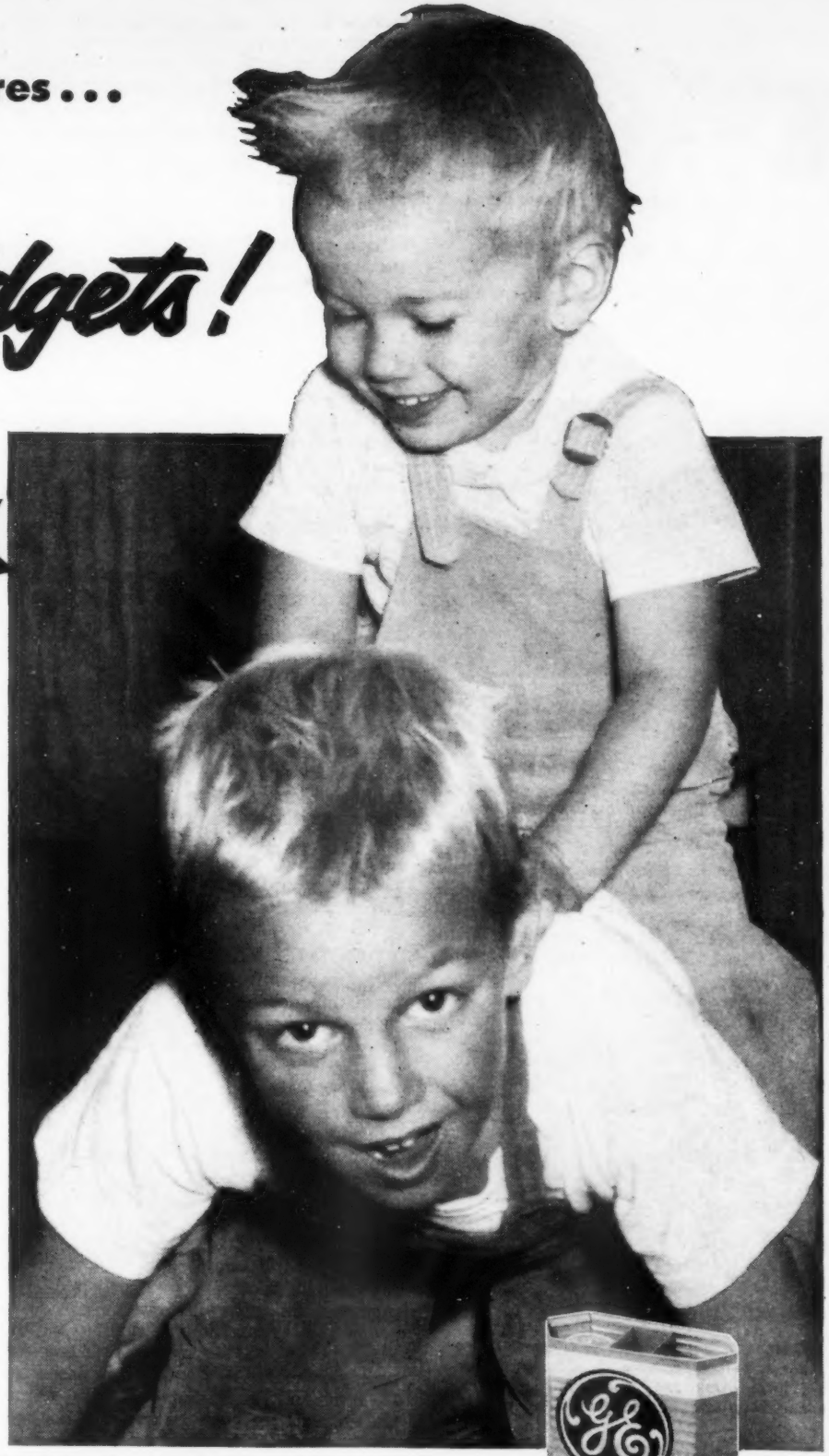


When there's action, you can be *sure* you get it . . . with G-E Midgets! Their punch of light permits fast shutter speeds, clean-cut detail—or telephoto reach. And G-E Midget's "walnut-size" means extra convenience. So keep asking for G-E Midgets — *the really modern flash bulbs!*

If your dealer can't supply them now, try G-E photofloods and triangle lighting. Full details on this simple way to place lights for better pictures in the new G-E Data Sheet. Ask your dealer for a copy.

Flashed by Walter Rudolph, Erie, Pa.

Remember . . . for every photographic purpose

G-E LAMPS

GENERAL ELECTRIC

PRESS MASTER

By A. J. EZICKSON

MEMBERS of the Chicago Press Photographers Association in cooperation with Chicago television station WBKB presented a half-hour telecast of

Russ Hamm takes the part of Mathew Brady, and Leonard Bartholomew depicts Lincoln in a Chicago Press Photographers-WBKB telecast of photographic history.

the history of photography early this year. Members of the group who took part include Robert Rea, *Herald-American;* Harry Hall, Associated Press; Otto Judt, *Herald-American;* Eddie McGill,

Camera operator Rachel Stewart trains her television camera on Charles Keller (Herald-American) portraying Daguerre, and Miss Glenne Morgan, video model.

Tribune; Jack Barnett, Fox-Movietone; Harold Revoir, *Tribune;* Charles Keller, *Herald-American;* Leonard Bartholomew, *Tribune;* Russ Hamm, *Tribune;* and Clyde Brown, dean of Chicago press photographers, retired from the *News.* They were assisted by Miss Glenne Morgan, television actress.

* * *

PRESS photographers received an unexpected boost in popular appreciation of their public service efforts recently when Meredith Willson, star of the Canada Dry radio show "Sparkle Time with Meredith Willson" broadcast a narrative tribute to the many unrecognized cameramen whose work satisfies a news-hungry public but who receive acclaim, generally, only from other photographers.

* * *

H. A. SCHUMACHER, vice president of Graflex, Inc., had some nice words to say about the news photographer and his work in the booklet published by the Press Photographers Association of New York in connection with their recent annual Ball. Wrote Schumacher: "Unqualified critics sometimes delight in lambasting press photographers for the quality of pictures found in the daily newspapers . . . It was a great pleasure, therefore, to see many of these critics set back on their ears when the results of the 1946 second annual Graflex photo contest were announced. From the more than eight thousand entries received from professional and amateur photographers across the country, press photographers' pictures were awarded the lion's share of the honors. Eighteen newsmen took twenty of the top thirty-three awards. Forty press photographers placed among the one hundred photos selected for honorable mention. All told, newsmen accounted for $3,250 of the $5,000 in prize money distributed. Another thing that must have surprised the skeptics was the fact that the only picture to take three prizes—and top ones at that—was made by a press photographer. George Burns' color study of 'Grandma Moses' overrode the work of salonists, color specialists, and all the many skilled artists in the competition to take grand prize, the special press award, and first prize in the color class."

* * *

FENDALL YERXA, a tall, lean ex-Marine and camera-loving newspaperman has been appointed to edit photography news for *New York Herald Tribune* readers. The *Herald Tribune's* photography news page was inaugurated as a weekly department in the Sunday, February 2, edition. Yerxa's policy is to cover the entire field of photography. Yerxa moved into photography via motion pictures. As an operator he ground out Charlie Chaplin films on an old Keystone projector for two pins admission. He graduated to 16 mm and experimented with home talkies, using a record turntable hooked up by a flexible cable to a projector. (Admission was reduced to one pin because of poor synchronization). But he has learned his way around photography since.

Fendall Yerxa

* * *

AN ALL-EXPENSE air trip to Latin America for two persons (grand prize) has been awarded to John P. Cooper of the *San Diego* (Calif.) *Tribune Sun* for the outstanding published news picture of 1946 showing coffee in the Coffee News Pix Contest sponsored by the Pan-American Coffee Bureau. John

(*Continued on page* 176)

The MAGAZINES

By Mary Ellen Slate
Editor of the Bulletin of the Society of Magazine Photographers

THERE are pedagogues as well as practitioners of the art of photography among us. BERENICE ABBOTT has recently begun another successful professorial semester at the New School for Social Research, and JOSEPH BREITENBACH continues his instruction at Cooper Union.

* * *

VICTOR DE PALMA is rapidly becoming a Big Time Operator in the Mexican cam-

era supply game. Herewith, the announcement of the opening of the V.D.P. Branch No. 1 in Cuernavaca, Mexico.

* * *

If the Chicago Police Department is trying to build up a reputation as an alert and crimewise group, it didn't do itself any good with ROBIN GARLAND. Bob was shooting a story from the back of a prancing Chicago police horse—the idea being to get a camera eye view of Chicago streets as the Mounty sees them. Bob left his flash equipment in his car; the car was guarded by an earthbound member of the police force. When he dismounted and returned, Bob found the auto and the officer there. The flash equipment had been stolen.

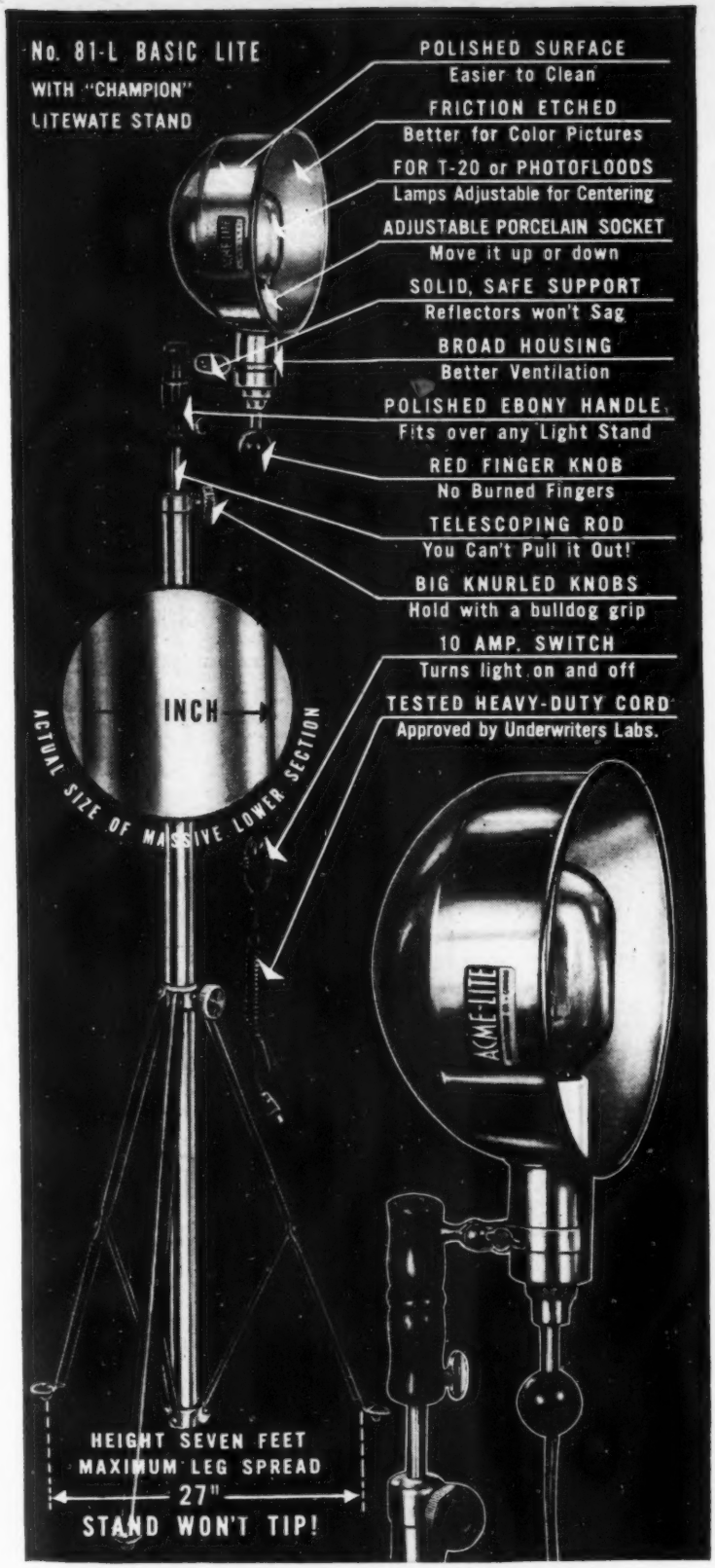
* * *

EARL LEAF is headed South of the Border again. He left for a tour of South America, where he will cover all the capitals of the continent for various magazines and will sandwich in his second picture book on the dances and music of South America. (Book No. 1 was *Isles of Rhythm,* a song and dance book of the West Indies.)

* * *

January's Woman of the Month is MARGARET BOURKE-WHITE. The American Woman's Association, which twelve times per year chooses an outstanding lady for

(*Continued on page* 182)



TEAR OUT . . PASTE ON POSTCARD AND MAIL!

ACMELITE MFG. CO., 401 N. Wood St., Chicago 22, Ill.
Gentlemen: Send me your illustrated folder and price list describing The Basic Lite and 30 other new ACMELITE Champions.

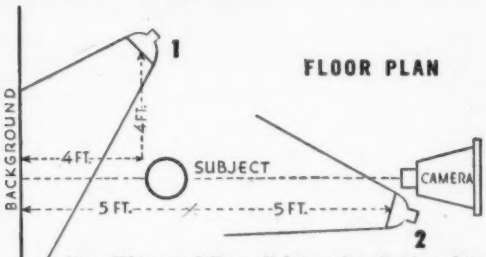
Name _____

Address _____

City _____ Zone ____ State ____

TAKE PRIZE WINNING COLOR PICTURES WITH THE BASIC LITE

This *TESTED* Lighting Plan will give you better portraits. Here is a new development in lighting of such striking simplicity that anyone can immediately obtain better color pictures, or conventional black and white prints. Here's how . . Take two ACME-LITE No. 81-L BASIC Lite Reflectors mounted on the massive 2-section, 7 ft. LITEWATE Champion Stands. Position them as shown in this diagram.



Note: This tested Floor *lighting plan divides subject and background into two distinctly separate units: (a) subject, (b) background. BASIC LITE No. 1 illuminates background with same intensity as BASIC LITE No. 2 illuminates subject.* Both *Units should be about same height as sitter's head. Place No. 2 Unit immediately next to camera lens.*

This simple lighting plan avoids shadows on background; it provides a natural light variation between the facial features and curved surfaces of cheeks, chin and forehead; it places a single highlight on each eye.

The BASIC LITE, when employed with the clear T-20 Medium Screw (500 Watt) Projection Bulb approximates in closest degree the highly desirable north skylight. It will be found ideal with other 3200-K bulbs, and because of the unusual adjustable socket arrangement, either No. 1 or 2 photofloods may also be used. *The BASIC LITE is only one of thirty ACME-LITE MODELS.* Ask your Dealer! And, write to us for our new booklet describing a host of outstandingly different Combination Units, including the new CHAMPION Lite Stands and the SAF-T-LITE clamp-on quartette of 4 de-luxe Reflectors that won't droop or sag.

"ACME-LITE YOUR WAY TO BETTER PICTURES"

ACME-LITE MANUFACTURING CO.

MAKERS OF FINER PHOTOGRAPHIC LIGHTING EQUIPMENT

401 NORTH WOOD STREET, CHICAGO 22, ILLINOIS

SENSATIONAL WAR BARGAINS *in* LENSES & PRISMS

ASSEMBLE YOUR OWN BINOCULARS!

NOTICE! If you buy both the Binocular Optics and the Binocular Metal Parts, your purchase becomes subject to 20% Federal Excise Tax. Be sure to add amount covering tax to your remittance or your order cannot be filled.

Complete Optics! Complete Metal Parts!

Save More than ½ Regular Cost

ARMY'S 7 x 50 BINOCULARS

Here's an unusual opportunity to secure a fine set of Binoculars at a substantial saving of money. Offered here are complete sets of Optics and Metal Parts for the Army's M-16 7 x 50 Binoculars (M-16 is not the waterproof model). These components are new and all ready for assembly. We supply full instructions. Limit—1 set of Metal Parts and 1 set of Optics to a customer.

METAL PARTS—Set includes all Metal Parts—completely finished—for assembly of 7 x 50 Binoculars. No machining required. Bodies have been factory hinged and covered. A sturdy brown leather Binocular Carrying Case is included with each set of Metal Parts.

Stock #824-P—7 x 50 Metal Parts.....**$35.00 Postpaid**

OPTICS—Set includes all Lenses and Prisms you need for assembling 7 x 50 Binoculars. These Optics are in excellent condition—perfect or near perfect—and have new low reflection coating.

Stock #5102-P—7 x 50 Optics.....**$25.00 Postpaid**

ARMY'S 6 x 30 BINOCULARS!

No Carrying Case with any Sets shown below. (None yet available in Surplus Market.) M-13A1 sets are waterproof model. M-3 sets are not waterproof. Limit—1 Set to a Customer on all Sets shown below.

COMPLETE OPTICS & METAL PARTS—Model M-13A1, 6 x 30 Binoculars. Everything you need—ready for assembly. When finished will look like a regular factory job costing $102 to $120. The Optics are new, in perfect or near-perfect condition. Have new low reflection coating. Metal Parts are new and perfect, all completely finished. No machining required. Bodies factory hinged and covered. Complete assembly instructions included.

Stock #830-P.....**$40.00 Postpaid, plus $8.00 tax—Total—$48.00**

COMPLETE OPTICS & METAL PARTS—Model M-3, 6 x 30 Binoculars. The Optics in this set are new, perfect or near-perfect. Prisms have new low reflection coating. Factory mounted Eye Piece and Objective Assemblies not coated. Metal Parts are perfect, new, ready for assembly. When finished, this will look like a regular factory job, except a name has been filed off a cover plate. No machining required. Bodies factory hinged and covered.

Stock #831-P.....**$35.00 Postpaid, plus $7.00 tax—Total—$42.00**

If you buy both the Binocular Optics and the Binocular Metal Parts, your purchase becomes subject to 20% Federal Excise Tax. Be sure to add amount covering tax to your remittance or your order cannot be filled.

METAL PARTS ONLY—Model M-13A1, 6 x 30 Binoculars. No Optics. Same Metal Parts as described for Stock #830-P.

Stock #832-P—6x30 Metal Parts **$25.00 Postpaid**

METAL PARTS ONLY — Model M-3, 6 x 30 Binoculars. No Optics. Some machining on these Metal Parts required. Bodies hinged and Prism Shelf holes placed, but you must tap them. Prism Shelves have been machined. Six lead spiral focusing threads have been cut. Some less difficult components you must thread and machine yourself, but all material you need is furnished except body covering material and Optics.

Stock #833-P-6x30 Metal Parts **$12.00 Postpaid**

OPTICS FOR 6 x 30 BINOCULARS (No Metal Parts). Slight seconds. Cemented but not coated.

Stock #5123-P.....**$10.00 Postpaid**

SAME OPTICS AS ABOVE (6x30), but coated.

Stock #5124-P.....**$12.75 Postpaid**

Optics and Metal Parts are Available for Monoculars (½ a Binocular). For Complete Details, Write for Bulletin #14-P.

ALL ITEMS Finely Ground and Polished, but Some Have Slightly Chipped Edges Which We Guarantee Will Not Interfere with their Use.

YOU CAN EASILY MAKE

Telescopes, Magnifiers, Photographic Gadgets and Hundreds of Experiments with these Low Cost Lenses.

To Translate Millimeter measurements: 25.4 mm. equals one inch.

23 POWER PRISM SPOTTING TELESCOPE SET—Optics consist of perfect Achromatic Objective with dia. of 64 mm. and 20-inch F.L. (not a War Surplus item), an Eye Achromat, Field Lens and Prisms from 6x30 Binocular. These are slight seconds. All low reflection coated except Objective. Half a covered 6x30 Binocular Body, all parts for Eye-Piece end and Prism Shelf section are supplied. You must furnish an extension tube and any parts needed to mount the Objective Lens.

Stock No. 5127-P.....**$21.00 Postpaid**

MOUNTED PROJECTING LENS SYSTEM. F.L. 91 44 mm. (just right for 35mm. Projectors). Speed of F 1.9. Outside dia. of mount at one end 60 mm. Length of mount 64 mm.

Stock No. 4033-P.....**$3.00 Postpaid**

MOUNT FOR ABOVE PROJECTING LENS SYSTEM.

Stock No. 715-P.....**$1.50 Postpaid**

SCHMIDT OPTICAL SYSTEM. Black plastic body, size 3 15/16" by 5½". F.L. 2.4" . . . with amazing speed of F 0.9. Used in Navy's Infra-Red Sniperscope and Signalling Units. Govt. cost $134. Limit—1 to a customer.

Stock No. 720-P.....**$6.00 Postpaid**

CONDENSING LENSES for 35 mm Projectors and Enlargers. Consists of set of 2 Lenses—diam. 2 3/16", F.L. 3" each.

Stock #1077-P.....**$2.00 Postpaid**

MOUNTED KELLNER TELESCOPE EYE PIECE—Perfect, coated, in Ordnance sealed boxes. F.L. 1¾ inches. Outside dia. of steel mount 40 mm.

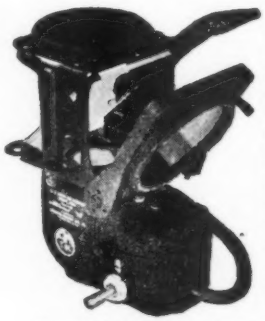
Stock #6198-P.....**$3.15 Postpaid**

OPTICAL BENCH KIT—(Not a War Surplus Item) Everything you need, including four Lens Holders for checking Focal Lengths and setting up Lens Systems.

Stock #53-P.....**$8.50 Postpaid**

AIR FORCES GUN SIGHT

With Polarizing Variable Density Attachment



Can be used as Slide Viewer, or take it apart and you can get Polarizing Variable Density Attachment. Mangin Concave Mirror, Reflector Plate, Metal Reticle, Window, Lamp Housing, Ring and Bead Sight. The Polarizing attachment alone is worth many times the price of entire unit. Consists of 2 Polarizing Filters mounted with small handle which rotates one around the other. May be used in Photography, Research, Experiments, as Light Dimmer, etc.

Stock #908-P
$5.00 Postpaid

Same Unit Without Polarizing Attachment

Stock #916-P.....**$2.50 Postpaid**

Set #1-P—"Our Advertising Special"—15 lenses for $1.60 Postpaid, plus 10-page idea booklet. For copying, ULTRA CLOSE-UP SHOTS, macrophotography, experimental optics, magnifying and for making a two power f/16 Telephoto Lens, "Dummy Camera," Kodachrome Viewer, DETACHABLE REFLEX VIEWFINDER for 35 mm. cameras, stereoscopic viewer, ground glass and enlarging focusing aids, TELESCOPES, low power Microscopes and for many other uses.

NEW 50-PAGE IDEA BOOK "FUN WITH CHIPPED EDGE LENSES"
Contains wide variety of projects and fully covers the fascinating uses of all Lenses in sets listed above . . . only **$1.00 Postpaid.**

35 MM. KODACHROME PROJECTING LENS SET—Consists of 2 Achromatic Lenses for projecting, plus 2 Condensing Lenses and piece of Heat Absorbing Glass with directions.

Stock #4029-P.....**$3.10 Postpaid**

TANK PRISMS—PLAIN OR SILVERED

90-45-45 deg. 5¾" long, 2⅛" wide, finely ground and polished.

Stock #3004-P—Silvered Prism (Perfect) .....**$2.00 Postpaid**

Stock #3005-P—Plain Prism (Perfect). **2.00 Postpaid**

Stock #3100-P—Silvered Prism (Second) .....**1.00 Postpaid**

Stock #3101-P—Plain Prism (Second). **1.00 Postpaid**

(Illustrated Book on Prisms included FREE)

We have literally millions of war surplus lenses and prisms for sale at bargain prices. Write for catalog "P"—sent free!

BATTERY COMMANDER'S PERISCOPE With Tripod—6 Power Instrument. Excellent condition. Length 27½ inches—diam. 1½ inches. Cost U. S. Govt. approximately $175.00

Stock #717-P.....**$20.00 F.O.B. Audubon**

POLARIZING VARIABLE DENSITY ATTACHMENT FOR 7x50 BINOCULARS—An amazingly effective unit for controlling amount of light reaching your eyes. Cuts down glare in sky and overwater observations. Easily snapped on and off over the eye cups of American-made 7x50 Binoculars. Govt. cost $8.30 each.

Stock #20,000-P.....**$2.00 Postpaid**

BOMBER SIGHTING STATION—A double end Periscope Type Instrument of highest precision. Brand new and in perfect condition. 6 ft. tall, shipping wt. 360 lbs. Orig. cost $9,850. Consists of numerous Lenses, Prisms, Mirrors, Gears, Motors, Metal Parts and Electrical Gadgets.

Stock #914-P.....**$50.00 F.O.B. Oklahoma**

2½" DIA. ACHROMATIC TELESCOPE OBJECTIVE—F.L. 20 inches. (Not a war surplus item.) The Govt. used very few long focus Objective Lenses so we had these made for you. First class lens suitable for Spotting Scopes, Terrestrial Telescopes, etc. Not coated.

Stock #6197-P.....**$10.00 Postpaid**

16 MM. PROJECTOR CONDENSING LENSES—Consists of two Condensing Lenses with combined F.L. of one inch.

Stock #4026-P.....**$1.00 Postpaid**

GIANT SIZE RED AND AMBER FILTERS

Filter material is cemented between glass. All ⅛" thick.

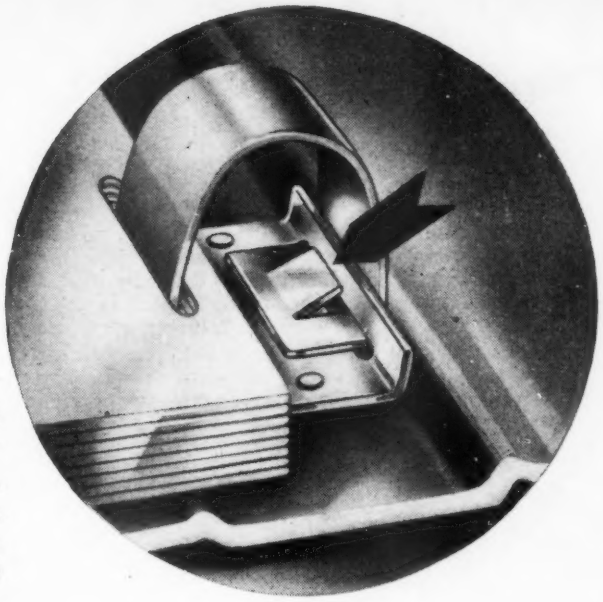
Stock No.	Color	Diam.	Price
706-P	Red	7⅞"	$2.00
707-P	Red	5⅞"	1.50
708-P	Amber	7⅞"	1.50
709-P	Amber	5⅞"	1.00

USES: For large camera filters, for large size spotlights, for darkroom lights (spectroscopically tested), for interior decorating, for display tray in home or store.

Order by Set or Stock No. ***Satisfaction Guaranteed***

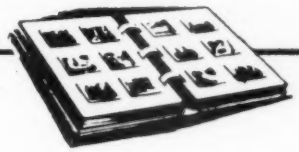
EDMUND SALVAGE COMPANY • P. O. AUDUBON, NEW JERSEY

This is the Phillips Spring-Ring* Binder



This is the beautiful and functional adjunct to the PHILLIPS book-shelf ALBUMS. Merely by exerting slight pressure at the point indicated by the arrow, the SPRING-RING opens and permits you to remove, add or interchange various sheets in the book. To close it, reverse the action by sliding the free end of the ring back into the base. Simple, isn't it?

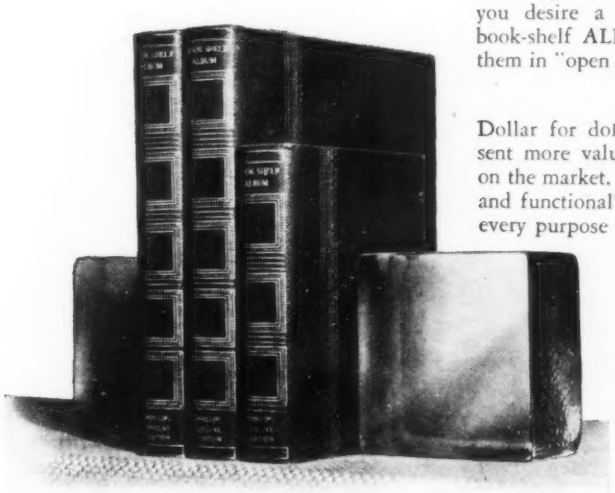
The Phillips SPRING-RING binder blends with the exquisite color tones of PHILLIPS book-shelf ALBUMS. It assures ease of mounting, and permits quick interchangeability of the acetate envelopes or paper pages. Moreover, each page lies flat, and the wide capacity of the rings enables you to add more pages or envelopes without bulging.



Another advantage of these new albums is that they are all flat-opening . . . no more holding down the pages while you display your precious pictures. Still another nicety of design are the clear plastic "boosters" which assure a perfect view of the entire subject matter. Most loose-leaf books use opaque fibre "boosters" which obstruct your view of the picture.

The lovely color design, adapted from an old Spanish edition printed in 1801, is stamped in 24 Karat gold that will not tarnish or fade. You may have your volumes personalized, with your name and subject title, at slight cost. And if you desire a collection of PHILLIPS book-shelf ALBUMS, you'll always find them in "open stock."

Dollar for dollar, these volumes represent more value than any other albums on the market. They are truly "beautiful and functional" . . . they are flexible for every purpose and need, for all pictures.



*Trade Mark. LOOSE-LEAF, INTERCHANGEABLE. U.S. Patent #2367687, other patents pending.

Acetate Envelopes or Page-Sheets

MODEL AC-810 . . . includes 15 acetate envelopes for 8x10 prints, with more than sufficient space between the covers for 30 double-weight pictures. Provision also for *all other sizes* up to 8x10 (holds 180 size-120 prints, with ample space for more) $8.00

MODEL AC-57 . . . includes 15 acetate envelopes for 5x7 prints, with space for 30 double-weight pictures (or more single-weights) $6.00

MODEL P-810 . . . includes 40 sheets, 8x10, suitable for 480 prints in the 120 size, proportionate quantities of other sizes $5.00

Note to Dealers:

Fine books cannot be hurried. Limited stocks of these volumes are gradually reaching America's finest stores. They are rationed on a minimum basis of 10 to each store, including 4 AC-810's, 4 P-810's and 2 AC-57's, packed in special book-shelf counter displays. Individual mail-order packaging available only to retailers featuring initial 10 volume display deal.

PHILLIPS book-shelf ALBUMS

"beautiful and functional"

Edwin M. Phillips & Co., 76 Woodland Avenue, East Orange, N. J.

PIX-QUIZ

Here are some more happy little sketches by Popko, guaranteed to amuse if not completely confuse you as to which is the right answer and which the wrong. Read the question carefully, and read all of the given answers. Then, with your pencil, put a check in the box before the number of the right answer. Two right is pretty good, and three should make you beam with pride. Turn to page 150 for score, and see exactly where you stand in the photographic classroom. Should you think you have some class-stumpers, Quizmaster Popko invites you to submit them.

I A "double extension" could be a camera bracket used for photographing hard-to-reach places, but any hypo-fiend identifies it as

- ☐ 1. a distinctive breed of Dachshunds.
- ☐ 2. camera bellows twice as long as the lens' focal length.
- ☐ 3. time payment plan for expensive photo equipment.
- ☐ 4. sensitizing stock with ferric chloride.
- ☐ 5. a pair of nylons.

Submitted by P. M. Kalemkiarian, Cairo, Egypt

II Yes, "ASC" might be Anti Swearing Campaign, but to a Hollywood studio electrician it's

- ☐ 1. Always Sidestep Camera.
- ☐ 2. Altoona Stag Club.
- ☐ 3. American Society of Cinematographers.
- ☐ 4. Amalgamated Screen Corporation.
- ☐ 5. African Sharpshooters Club.

Submitted by George Liner, State College, Pa.

III Of course, everyone knows that "reversal film" won't re-invert the image on the groundglass of your camera, but it

- ☐ 1. is sensitized on both sides, for one exposure on each side.
- ☐ 2. will correct perspective distortion.
- ☐ 3. will make a left-handed person into a right-hander.
- ☐ 4. can be developed to a positive.
- ☐ 5. will photograph the back of the subject.

Submitted by Henry A. Stockert, Chicago, Illinois

Popular Photography's Traveling Salons

POPULAR PHOTOGRAPHY's Traveling Salons, which are made up of the prize-winning pictures entered in our picture contests, are available free of charge for exhibit at libraries, museums, department stores, banks, Army camps, USO Centers, or any other organization or institution open to the public. If a POPULAR PHOTOGRAPHY Salon has not been exhibited in your city ask your local camera club officers, photographic dealer, librarian, department store manager, or banker to write POPULAR PHOTOGRAPHY Traveling Salon Dept., 185 N. Wabash Avenue, Chicago 1, Illinois, for information.

Fourth Salon

Akron, Ohio, Akron Camera Club & Buckeye Camera Guild, Apr. 1 to Apr. 15.
Cleveland, Ohio, Camera Guild of Cleveland, June 2 to June 16.
Dubuque, Ia., Dubuque Camera Club, May 1 to May 15.
Frankfort, Ky., Frankfort Camera Club, Apr. 1 to Apr. 15.
Gadsden, Ala., Recreation Bldg., May 1 to May 15.
North Canton, Ohio, The Little Art Gallery, June 2 to June 16.
Orono, Me., University of Maine Photo Club, May 1 to May 15.
Passaic, N. J., U. S. Rubber Co. Camera Club, June 2 to June 16.
Shreveport, La., Y.M.C.A., June 2 to June 16.
Springfield, Mo., Drury College, Apr. 1 to Apr. 15.
Springfield, Ohio, Rapid Photo Service, May 1 to May 15.

Third Salon

Bridgeport, Conn., Y.M.C.A. Camera Club, Apr. 1 to Apr. 15.
Brush, Colo., Brush High School, May 19 to June 2.
Chapman, Kan., Hawthorne Club, Apr. 21 to May 3.
Fond du Lac, Wis., Fond du Lac Camera Club, May 1 to May 15.
Lincoln, Nebr., Miller & Paine Dept. Store, June 2 to June 7.
Manitowoc, Wis., Boston Store, May 1 to May 15.
Marion, Ind., Veterans Administration Hospital, Apr. 1 to Apr. 15.
Oshkosh, Wis., Boston Store, Apr. 16 to Apr. 30.
Oshkosh, Wis., Oshkosh Public Museum, June 2 to June 30.
Pawtucket, R. I., Blackstone Valley Camera Club, June 2 to June 16.
Sioux Falls, S. Dak., Harold's Photography, June 16 to June 30.
Whitinsville, Mass., Whitinsville Camera Club, May 1 to May 15.

Second Salon

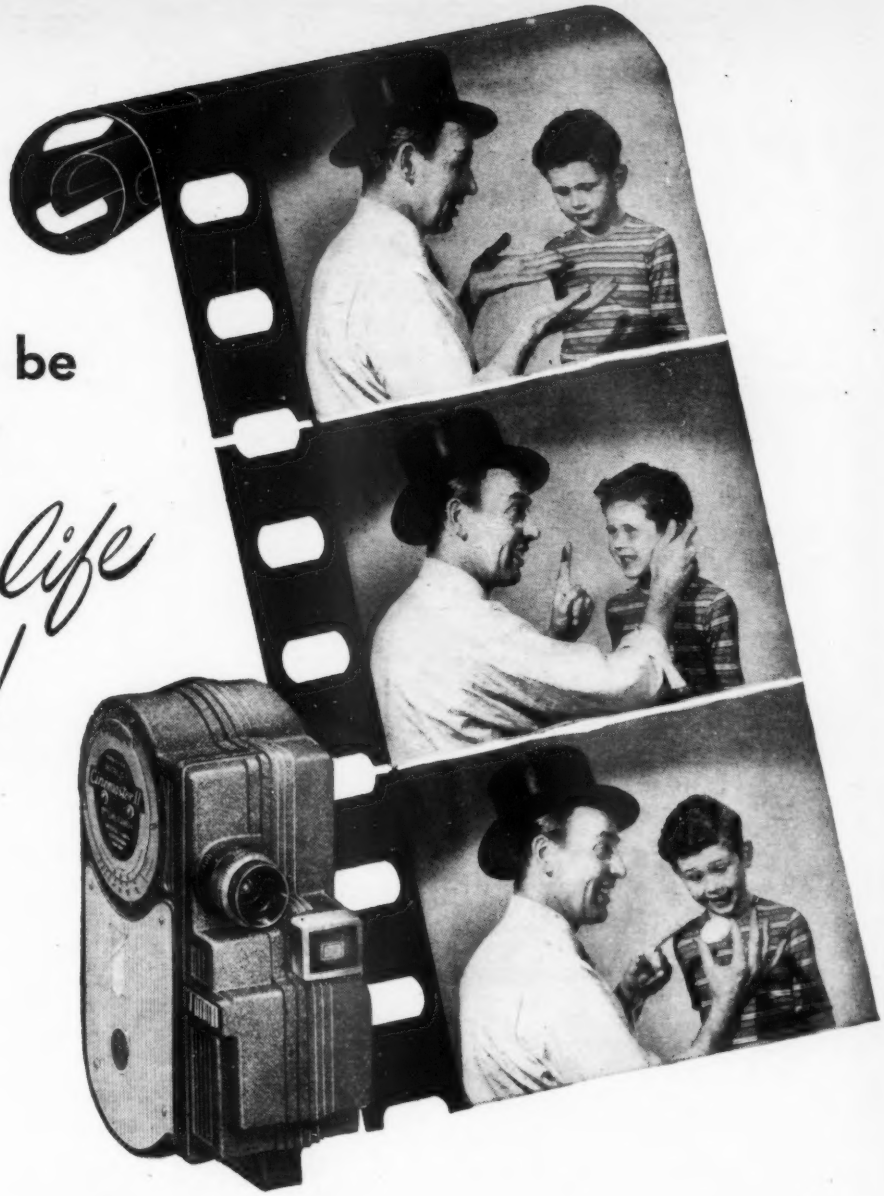
Boulder City, Nev., Boulder City Camera Club, May 12 to May 26.
Bristol, Va., Kelly & Green, May 1 to May 15.
Bronx, N. Y., The Bronx House, April 13 to April 20.
Canton, Ohio, The Camera Shop, June 2 to June 16.
Hanford, Cal., Kings Camera Club, Apr. 14 to Apr. 28.
Marquette, Mich., Marquette Camera Club, May 1 to May 15.
Milwaukee, Wis., Boston Store, June 2 to June 16.
Oshkosh, Wis., Boston Store, June 17 to July 1.
Terre Haute, Ind., Y.M.C.A., Apr. 1 to Apr. 15.

First Salon

Arcata, Cal., Humboldt State College, May 1 to May 15.
Colchester, Conn., Colchester Camera Club, Apr. 1 to Apr. 15.
Franklin, N. H., Franklin Public Library, June 2 to June 16.
Kingman, Ariz., The Snapshot Place, June 2 to June 16.
Kingston, R. I., State College Library, May 1 to May 15.
Pottstown, Pa., Pottstown Camera Club, June 2 to June 16.
Trenton, N. J., Photo Society of Central N. J., May 1 to May 15.

You don't have to be a *Magician* to get

True-to-life Movies!



. . . SHOOT THEM WITH *Cinémaster* II

. . . It's a UNIVERSAL

You can be an expert movie cameraman overnight! Shoot movies that are magically clear, beautifully lighted and easy to see, with Cinémaster II. Universal makes "movie directing" easy as rolling off a log with foolproof Cinémaster II features that eliminate guesswork, "blind" shooting. (1) A built-in exposure meter shows you how to take advantage of light conditions for strong, well-lighted scenes. And (2) a built-in optical view finder helps you shoot your subject and *get it* just the way you see it. Cinémaster II is the only 8 mm. movie camera that gives you *both* these exclusive features in combination. So simple to operate, you'll feel like a real "professional" when you own it! Action! Camera!—see it! try it! at your dealer's today! You owe it to your home-movie future!

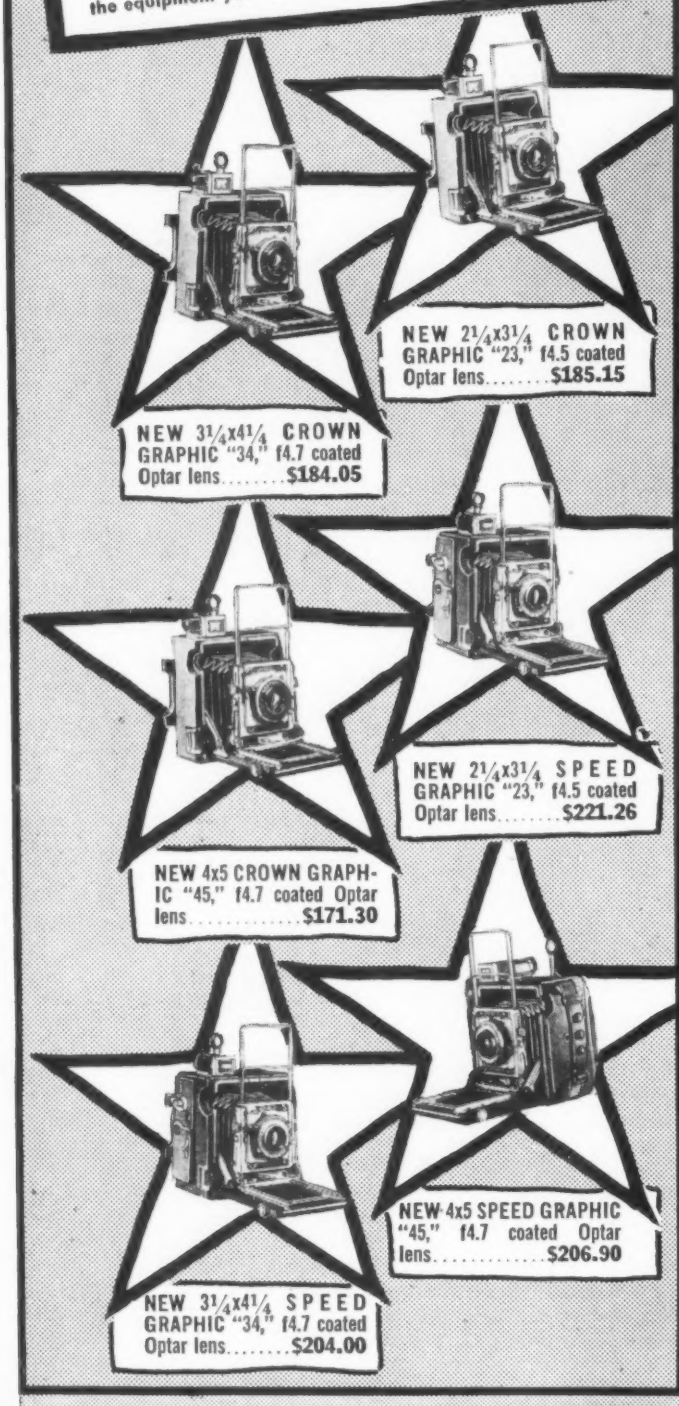
UNIVERSAL CAMERA CORPORATION

NEW YORK CHICAGO HOLLYWOOD

Manufacturers of Cinémaster and Mercury Cameras and other Photographic Equipment

A COLOSSAL PEERLESS TRADE-IN SALE!

How about that new camera or enlarger you've been waiting for? Here's how you can get it. Make a list of your present photographic equipment. Peerless doesn't care how old or beat up it is. If it's photographic we want it. And we'll pay you terrific cash prices for it or give you a tremendous trade-in allowance. The latest, improved, brand new cameras and equipment are coming to us as fast as they are being made. And the easy way to get them is to trade in the equipment you are using now.



NEW 2¼x3¼ CROWN GRAPHIC "23," f4.5 coated Optar lens.....$185.15

NEW 3¼x4¼ CROWN GRAPHIC "34," f4.7 coated Optar lens.....$184.05

NEW 2¼x3¼ SPEED GRAPHIC "23," f4.5 coated Optar lens.....$221.26

NEW 4x5 CROWN GRAPHIC "45," f4.7 coated Optar lens.....$171.30

NEW 4x5 SPEED GRAPHIC "45," f4.7 coated Optar lens.....$206.90

NEW 3¼x4¼ SPEED GRAPHIC "34," f4.7 coated Optar lens.....$204.00

Peerless Package No. 22

ARGUS C3

CANDID CAMERA OUTFIT

The fast f3.5 anastigmat lens is coated, giving you more speed and eliminating lens flare. Flash synchronization is built into the camera. Complete with flash gun and genuine leather eveready carrying case. **$70.33**

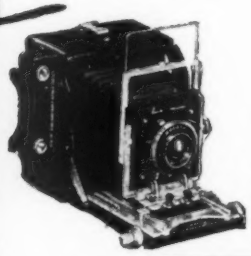
SUGGESTED ACCESSORIES FOR USE WITH THE ARGUS C3

Combination sunshade & filter holder	$ 3.38
Set of 3 optical glass filters @ $1.25	3.75
Daylight Film Loader and 100 ft. roll 35mm Dupont Superior No. 2 Film	12.50
TOTAL VALUE	$19.63

$10.00

You Save $9.63

Peerless Package No. 23



BUSCH

2¼x3¼ MINIATURE PRESS OUTFIT

This precision camera comes complete with 101mm f4.5 coated Wollensak lens in Alphax shutter and Kalart Model E2 coupled range-finder installed. **$161.25**

Suggested Accessories for Use with Busch Pressman

6-2¼x3¼ double press film holders @ $4.00	$24.00
Combination sunshade and filter holder	3.04
Set of 3 optical glass filters @ $1.25	3.75
King Sol Synchro Flashgun with 6" reflector	28.90
Carrying case for Press Camera and accessories	13.50
TOTAL VALUE	$73.19

Purchaser of Camera may buy Suggested Accessories for only **$42.10**

At a Saving of $31.09

Peerless Package No. 24

16mm BOLEX MOVIE OUTFIT

A complete outfit for indoor and outdoor movies. The Bolex combines low operating cost with all of the features required by the professional. Features include all speeds from 8 to 64 frames per second, parallax corrected trifocal viewfinder, reverse and single frame filming for special effects. Beautifully finished in chrome and black leather.

	LIST PRICE	PACKAGE PRICE
Bolex H16 Camera	$265.00	$265.00
Frame Counter	17.50	17.50
1" f1.9 Kodak Anastigmat Coated lens	81.67	81.67
2" f3.5 Wollensak Telephoto lens	44.90	44.90
4" f4.5 Wollensak Telephoto lens	73.80	73.80
Deluxe Fitted Carrying Case	45.00	25.00
Thalhammer B-L Tripod	39.15	25.00
Lighting Outfit for indoor movies. Consists of 10" Twin Reflector Unit and 10" Single Reflector Unit on 2 Three-section stands	20.00	8.00
	$587.02	$540.87

COMPLETE BOLEX H-16 PACKAGE **$540.87**

You Save $46.15

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PEERLESS PACKAGES
SAVE MONEY!—SAVE TIME!

There's no doubt about it! Peerless Packages are popular with photographers. Peerless is right on the job to save you money wherever possible. Each Peerless Package is made up of carefully selected and related items. Each Package gives you an actual money saving! It's convenient too. Save time in shopping and correspondence. Of course, any item can be purchased separately—but order the PEERLESS PACKAGE and SAVE MONEY! Shipment will be made immediately—and Peerless guarantees your satisfaction.

Peerless Package No. 25

35mm CAMERA & PROJECTOR

Mercury II with f2.7 coated lens, shutter speeds to 1/1000 of a second; Bausch & Lomb 150 Watt slide projector and accessories as listed.

Mercury II Camera	$82.90
Eveready Carrying Case	7.25
Flash Gun	7.30
Combination Sunshade & Filter Holders	3.05
Set of 3 Filters	3.75
Bausch & Lomb Projector	58.00
TOTAL VALUE	$162.25

COMPLETE "Peerless Package" **$129.25** *You Save* **$33.00**

Peerless Package No. 26

PHOTO-SPHERE ENLARGING OUTFIT

Here's a complete unit. Open the package, set up the equipment and you're ready to work. No additional items necessary but the paper and chemicals.

Photo-Sphere 2¼x3¼ Enlarger with 3½" f6.3 Ilex Enlarging lens	
Set of 3—8x10 developing trays	
Set of enlarging easel masks	
Tray thermometer	
Acorn all metal Safelight lamp	
TOTAL VALUE	$50.00

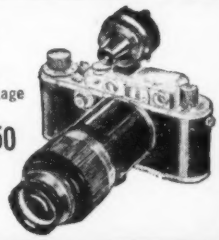
Complete "Peerless Package" **$38.95** *You Save* **$11.05**

Peerless Package No. 27

LEICA IIIA TELEPHOTO OUTFIT

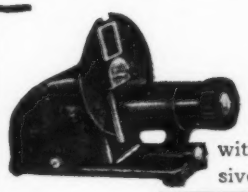
Leica III A with f2 Summar lens, coupled rangefinder, focal plane shutter with speeds from 1 second to 1/1000;
90mm f4 Elmar Telephoto;
127mm f4.5 coated Leica Telephoto;
Vidom Universal viewfinder;
Genuine leather eveready carrying case.
Everything in equal to new condition.

Complete Peerless Package **$559.50**



Peerless Package No. 28

ARGUS SLIDE PROJECTOR OUTFIT



Argus Slide Projector, with coated lens and exclusive rotary slide carrier. **$27.75**

Suggested Accessories

Crystal Beaded Deluxe Screen	$12.50
All Metal Slide File	3.50
Package of 100 Glass Covers	1.25
Package of 100 Slide Masks	.85
Package of Binding Tape	1.10
Set of 10 Full Color Art Slides	5.00
TOTAL VALUE	$24.20

Complete "Peerless Package" **$17.50** *You Save* **$6.70**

Peerless Package No. 29

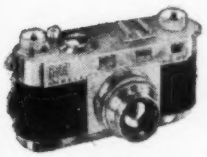
CINEMASTER 8mm MOVIE OUTFIT

Cinemaster II Movie Camera gives professional results to amateurs. F2.5 lens, dependable exposure guide. Complete with Universal PC-500 Projector, Camera Case, Projector Case, Splicer, 6 reels, 6 cans and reel case.

Cinemaster II	$66.65
Case	4.95
500 Watt Projector	69.50
Case	7.95
Splicer	7.95
Reels (6)	2.40
Cans (6)	2.50
Reel Case	3.95
TOTAL VALUE	$165.85

COMPLETE "Peerless Package" SPECIAL **$144.50** *You Save* **$21.35**

Peerless Package No. 30



CLARUS CAMERA & SLIDE PROJECTOR OUTFIT

CLARUS, a precision 35mm camera with fast f2.8 coated Wollensak lens, focal plane shutter with speeds to 1/1000th of a second, coupled rangefinder. Plus SPENCER Model MK Slide Projector, with 100 watt lamp and slide carrier.

COMPLETE OUTFIT CONSISTS OF:

Clarus Camera & Eveready Case	$122.75
Spencer MK 100 Slide Projector	35.00
Crystal Beaded Deluxe Screen	12.50
Set of 10 Full Color Art Slides	5.00
All Metal Slide File	3.50
TOTAL VALUE	$178.75

Complete "Peerless Package" **$133.25** *You Save* **$45.50**

Peerless Package No. 31

REVERE 8mm MOVIE OUTFIT

REVERE MODEL 88 CAMERA with f2.5 coated lens, 5 shutter speeds. **$77.50**

REVERE MODEL 85 DELUXE PROJECTOR, equipped with 500 watt lamp, f1.6 coated lens. **$120.00**

Suggested Accessories

Genuine Leather Camera Case	$ 7.00
Deluxe Projector Case	12.50
Deluxe Splicer	7.95
All Metal Reel Case	4.95
Set of 12—200 foot reels and cans	7.20
Crystal Beaded Deluxe Screen	12.50
TOTAL VALUE	$52.10

Purchaser of Camera and Projector may buy the Suggested Accessories for only **$27.65** at a saving of $24.45

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2 MORE PAGES OF PEERLESS VALUES

THERE'S A SHOWER OF
De JUR PRECISION EQUIPMENT
AT *PEERLESS*...OF COURSE!
FOR IMMEDIATE DELIVERY!

De JUR "Dual-Professional" EXPOSURE METER

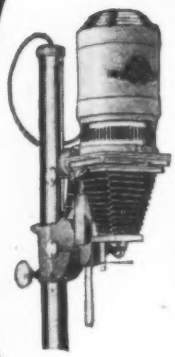
$29.95

It's new! Easiest operating exposure meter for both ciné and still. Measures reflected or incident light automatically. Automatic dual type one hand operation. Beautifully encased in aluminum housing.

De JUR 6 A EXPOSURE METER

The new **6 A** EXPOSURE METER OFFERS TOP PERFORMANCE AT NEW LOW PRICE. Full size standard photoelectric cell. Approximates camera lens angle; makes "camera angle view" possible. One hand operation, easy to read pointer.

$16.50



De JUR VERSATILE II ENLARGER

Accommodates all negatives through 3¼x4¼", enlarges a 3¼x3¼" area. Double condenser lighting system, extra long bellows.

$99.00

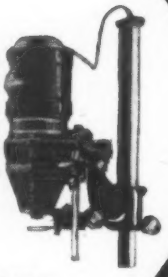
INCLUDED WITHOUT CHARGE: BRAND NEW 3½" f4.5 COATED ENLARGING LENS.
Regular Price.....$26.50
Buy This Enlarger and Get The Lens Free!

De JUR 5 B EXPOSURE METER

$14.85

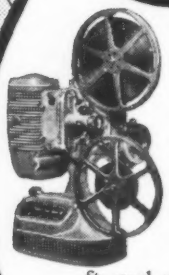
Model 5B boasts of a jeweled galvanometer movement and recessed cell to restrict angle of light acceptance to that of your camera lens. Easy to read scales. Complete with case.

De JUR VERSATILE I ENLARGER



Accommodates all negatives from 35mm through 2¾x 3¼". Equipped with dual negative distortion and lens focusing control; condenser system.

$118.75



De JUR "1000" 8mm PROJECTOR

Equipped with 1" f1.6 coated lens, 750 watt lamp, 400 ft. reel capacity, and Cordomatic cable. Shows stills and reverse. New conveniently centralized controls.

$159.00

De JUR PROFESSIONAL 4 x 5 ENLARGER

Will take all negatives to 4"x5". A precision enlarger with built-in distortion correction. Provides absolute safety for colorwork.

$166.25

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You're in good company when you join the thousands of amateurs and professionals who count on Peerless to have the newest equipment just as fast as it's available—who count on Peerless for money-saving values. They like Peerless for immediate shipment. They like Peerless because EVERY PURCHASE CARRIES A MONEY-BACK GUARANTEE!

LATEST CAMERAS—NEW

BUSCH 2¼x3¼ PRESSMAN, 4" f4.5 coated Wollensak lens. Kalart coupled rangefinder.....$171.15
2¼x3¼ SPEED GRAPHIC, Zeiss Tessar f4 5 lens.....$165.00
5x7 KORONA Commercial View, all swings and tilts.....$65.00
5x7 EASTMAN No. 33A View, with case.....$52.50
8x10 EASTMAN 2D View with 12" f4.5 Radar lens in Betax No. 5 shutter $283.00

COMMERCIAL LENSES

8½" f6.3 Kodak Ektar, Ilex Synchro Shutter.....$189.00
10" f6.3 Kodak Ektar..... 179.00
12" f6.3 Kodak Ektar..... 218.75
14" f6.3 Kodak Ektar..... 256.67

Trade in the Camera and Lens you have

VOKAR, 35mm, f2.8 coated Wollensak lens, coupled rangefinder.....$85.95
PERFEX DELUXE, 35mm latest model, f2.8 coated Wollensak lens, coupled rangefinder, complete with Eveready case.....$99.50

MOVIE CAMERAS—NEW

REVERE 88, 8mm, f3 5 lens, variable speeds.....$65.00
REVERE 88, 8mm, f2.5 coated lens, variable speeds.....$77.50

PEERLESS HAS MORE—

MODEL F-8 AERIAL CAMERA

With 15" f5.6 Telephoto Lens and Carrying Case

If you missed the boat before—don't wait. Send your order in today for this brand new Air Force camera—at a terrific saving. Make your own 5x7 aerial shots. Use it for regular ground photography. Lens alone lists at $198.75. Shutter speeds 1/125—1/400 sec. Roll film is available.

Remember-First Come-First Served! PEERLESS HAS IT FOR ONLY..... **$125.00**

REVERE 88, 8mm, f1.9 lens, variable speeds.....$115.00
REVERE 99, 8mm, 3-lens turret with f2.8 coated Bausch and Lomb lens. $110.00
BELL & HOWELL Aristocrat, 8mm, 3-lens turret, 12.5mm f2.5 lens.....$156.98
BOLEX H-8, 8mm, 3-lens turret, with 12.5mm f1.9 coated Wollensak lens $347.00
BOLEX H-16, 16mm, 3-lens turret with 1" f1.9 Eastman Kodak lens, frame counter.....$360.17
VICTOR III, 16mm, with 1" f1.9 coated Lumar lens.....$179.00
BELL & HOWELL 70DA, 16mm, 3-lens turret with 1" f1.9 coated Lumax lens $307.17

MOVIE PROJECTORS

REVERE 85, 8mm, f1.6 coated lens, 500 watt lamp.....$120.00
DEJUR, 8mm, 2" f1.6 coated lens, 750 watt lamp, shows stills and reverse, 400 ft. capacity, automatic rewind....$159.00
BELL & HOWELL Film-Master, 400, 8mm 1" f1.6 coated lens, complete with case $177.45
BOLEX G8-16, only projector that shows both 8 and 16mm movies; 750 watt lamp, 1" f1.8 and 2" f1.6 lenses, Deluxe case $331.00
BELL & HOWELL Diplomat, 16mm, 750 watt lamp, f1.6 coated lens, carrying case.....$273.30

16mm SOUND PROJECTORS—NEW

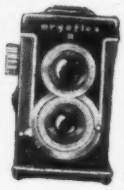
BELL & HOWELL Filmosound, 179—shows both sound and silent, f1.6 coated lens, 12" speaker, cases.....$579.00
KODASCOPE FS 10-N, shows both sound and silent, 750 watts, f1.6 coated lens, speaker, cases.....$450.00
VICTOR 60, latest model; shows sound, silent and stills, 1000 watts, 2" f1.6 coated lens, 12" speaker, complete with lightweight aluminum cases.....$468.00

PEERLESS HAS IT!

REVERE MAGAZINE 8mm MOVIE CAMERA

f2.8 Bausch & Lomb coated lens. Quick, easy loading; easy operation, famous Revere precision, variable speeds..... **$115.00**

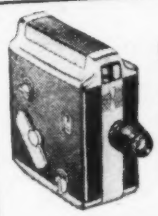
PEERLESS HAS IT!



ARGOFLEX II 2¼ x 2¼ REFLEX CAMERA

Featuring new METAL construction; f4.5 coated lens, ground glass focusing with more brilliant, uniform illumination. COMPLETE WITH CASE..... **$87.54**

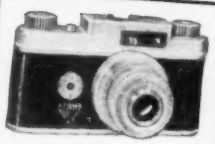
PEERLESS HAS IT!



BRISKIN MAGAZINE 8mm MOVIE CAMERA

Automatic magazine loading feature, f2.5 coated lens, four speeds. Handsome case finished in genuine morocco leather..... **$99.50**

PEERLESS HAS IT!



ARGUS 21

Smooth, streamlined design, f3.5 coated lens, amazing markfinder—the viewfinder that shows you MORE, shows you FASTER and with EXACTNESS. It's an entirely NEW idea in 35mm cameras. COMPLETE WITH CASE..... **$58.08**

PEERLESS HAS IT!

PERFEX MAGAZINE 8mm MOVIE CAMERA

Revolving 3 lens turret for quick change to wide angle and telescopic lenses; variable speeds. Complete with f2.5 coated Wollensak lens..... **$89.50**

Write for Your Copy of the NEWEST PEERLESS CATALOG—IT'S FREE

SPRING-SUMMER 1947 CATALOG—FREE! Just off the press and ready for you. Bigger than ever before with the newest equipment and valuable information.

NATCO, shows both sound and silent, 750 watts, 2" f1.6 coated lens, speaker, cases.....$469.00

2 X 2 SLIDE PROJECTORS—NEW

BELL & HOWELL Duo-Master, 300 watt lamp, 5" coated lens, case.....$130.00
AMPRO 30-A, 300 watt lamp, 5" coated lens.....$70.20
VIEWLEX AP-2, complete projection outfit consists of projector, 2" coated lens, 5" coated lens, projection screen, slide file; all in one case.....$64.50

Peerless Has 'Em—Order Now!

CUT FILM HOLDERS—GRAPHIC TYPE

2¼x3¼ $4.08; 3¼x4¼ $4.08; 4x5 $4.21

NEW ENLARGERS and DARKROOM ACCESSORIES

ELWOOD BM, for 35mm and ½—127 negatives, condenser lighting, complete with lamp.....$23.68
ELWOOD AM, for negatives to 2¼x3¼, condenser lighting, complete with lamp $43.21
ELWOOD S2, for negatives to 5x7, diffusion lighting, horizontal and vertical projection, complete with lamp. $63.67
ELWOOD SP2, same as S2 Model but with larger lamphouse, complete with lamp.....$101.27

4x5 MERIDIAN PRESS CAMERA

Built-in flexibility for the finest professional photography. Among its many features: all swings, tilts and bends, 16" bellows extension, aluminum alloy body. Write for full description of this amazing camera. only (with your lens) **$225**

ELWOOD C2, Commercial Model, for negatives up to 8x10, diffusion lighting.....$212.80
OMEGA D II, for negatives to 4x5, famous precision enlarger, double condenser lighting, micrometer focusing.....$178.90
FEDERAL 219, with 3½" f6.3 lens; for negatives to 2¼x3¼, diffusion lighting $45.15
FEDERAL 250, with 3½" f4.5 lens; for negatives to 2¼x3¼, double condenser lighting.....$89.00
4-in-1 ALL METAL EASEL, preshaped for sizes from 2¼x3¼ to 8x10. Reg. Price $7.25
PEERLESS SPECIAL PRICE 5.45
11x14 MICROMATIC EASEL with geared marking bands, always in alignment. Reg. Price $23.95
PEERLESS SPECIAL PRICE 14.95
TIME-O-LITE, Automatic Time Switch with audible alarm, 1 to 60 seconds, A.C.....$12.50

LIGHTING EQUIPMENT—NEW

GIRAFFE Boom Light, one hand control, complete with RSP-2 spot lamp, 15 ft. cord, stand, shutter, screen spill-ring and diffuser.....$60.00
B. & M. DINKY-INKIE, 150 watt focusing spotlight, Fresnel lens, table-top base.....$15.02
B. & M. BABY KEG-LITE, 500-750 watts, controlled lighting from spot to flood, Fresnel lens, stand on caster base, cable and plug.....$69.00

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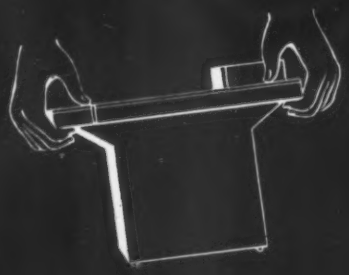

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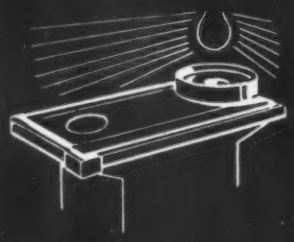
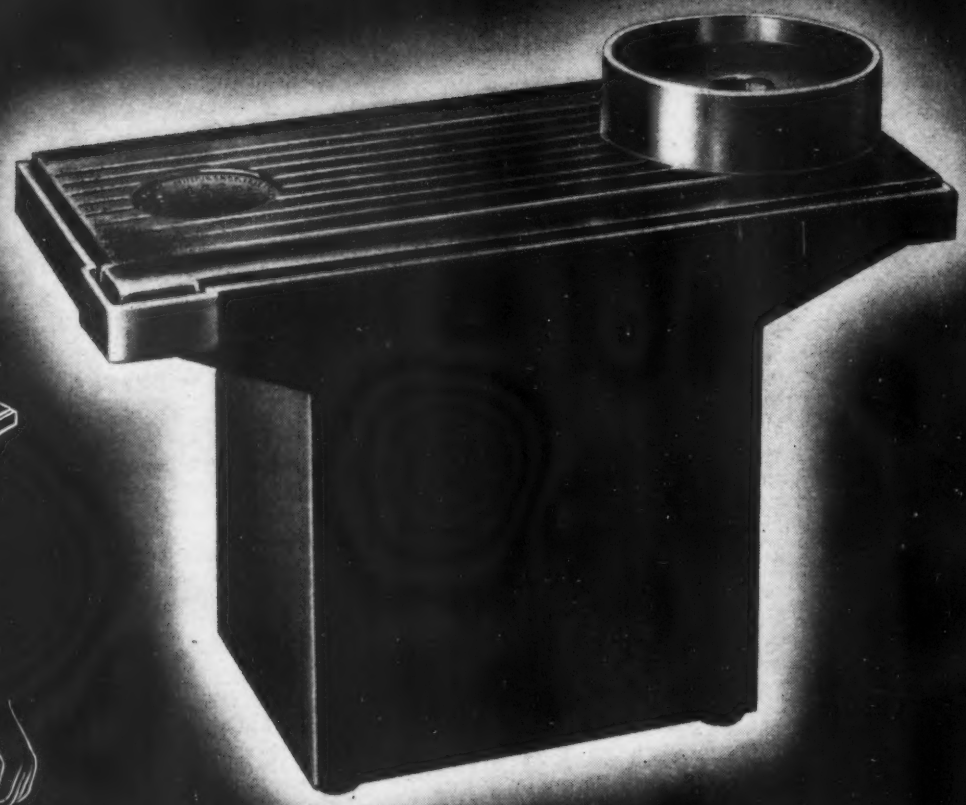


ABSOLUTELY LIGHT TIGHT . .



THE PRICE MONOTANK "45"

Use it and compare!

This is the severest test of any product. . . . It means performance—not mere words. The Price Monotank 45 not only meets this challenge but sets up standards of performance as yet unattained by any other tank, of any make, at more than double the price.

At your Dealer's, or write for more details

$8.85 PLUS TAX

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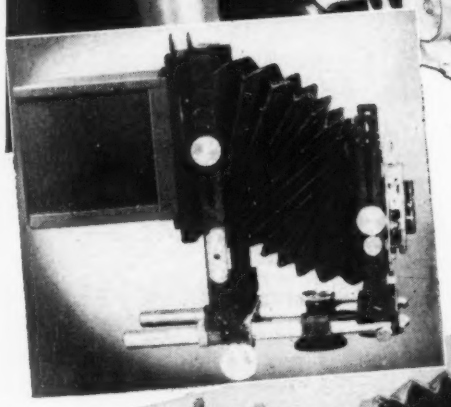
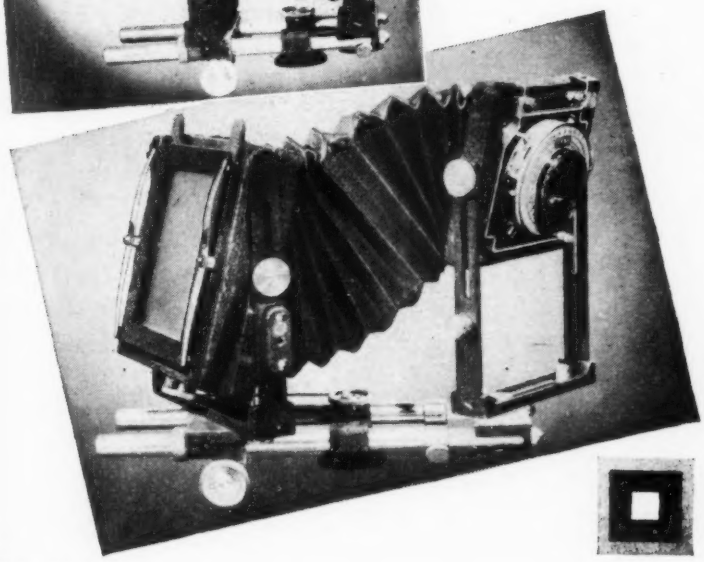
In Canada: Photographic Essentials Corp. • 560 King Street West, Toronto

Here is the new BRAND 17

AMERICA'S MOST VERSATILE 4 x 5 CAMERA
IDEAL FOR PRESS AND VIEW

Whether you are a professional photographer, student or an advanced amateur, the Brand 17 will satisfy your top requirements in both press and view photography. Flexible for the most difficult shots, the Brand 17 is ideal for color work, portraits or split second action, commercial and advertising photography.





FOR PRESS . . . .

1. Lightweight—only 5 lbs!
2. Standard coupled rangefinders may be instantly detached for view camera work and replaced without disturbing rangefinder synchronization.
3. Photoflash will mount on left or right side.
4. Insulated lens board, 4" x 4" for synchro shutters.
5. Detachable handle may be replaced by flashgun.
6. Wire view finder.

FOR VIEW . . . .

7. Both front and back focusing. Helical rack and pinion focusing for either front or back as required.
8. Front tilts and swings. Also shifts laterally 2½". Rises 2". Drops 1". Combined front and back movements give total of 3" drop.
9. Horizontal and vertical swinging back for control of linear perspective and sharp field. Centered swings eliminate refocusing after each swing adjustment.
10. Bellows extension 3½" to 17".
11. Back revolves 360° with automatic 90° stops.
12. All swings and tilts instantly lock in neutral position.
13. Optional 4-sided all metal hood, instantly detachable to permit use of scale or magnifier.

FOR BOTH PRESS AND VIEW . . . .

14. Camera bed can be instantly reversed so that extension rods are either in front or rear.
15. Focusing adjustment can be locked instantly; friction of helical rack and pinion adjustable.
16. Back instantly removable for exchange with accessory backs, for masking, etc. Accessory backs will be available in the near future.
17. All metal construction and duo-rod bed for rigidity.

See this versatile camera at your camera shop or write for illustrated folder.

Brand Camera Company

500 WEST WASHINGTON BLVD., LOS ANGELES 15, CALIF.

FEDERAL

"America's Fastest Selling Enlargers"

Announces

AN ENTIRELY NEW LINE OF FEDERAL ENLARGERS

EVERY MODEL COMPLETE WITH LENS

- ✓ *NEW Federal Color Carrier*
- ✓ *NEW Non-Warping Steel Baseboard*
- ✓ *NEW Hand Clutch for Fingertip Control*
- ✓ *NEW Streamlined Design*

Now Federal has a 4" x 5" Enlarger, too, and it's the Greatest Value in the Land!

The dramatically different Model 450 offers more new features and more for the money than any other enlarger on the market. It is amazingly adaptable to the most modern techniques of black and white and color photography.

WITH LENS
$112.50*
Tax Included

MODEL 450

For negatives from 35 mm to 4" x 5". Complete with Octar 5½" F:6.3 Anastigmat Lens in barrel with Iris Diaphragm. Has removable 2⅝" x 2⅝" lens board for lens interchangeability.

WITH LENS
$53.00*
Tax Included

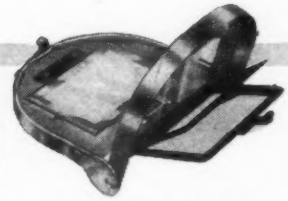
MODEL 312

For negatives from 35 mm to 2¼" x 3¼". Complete with Fedar 3½" F:6.3 Anastigmat Lens in barrel with Iris Diaphragm.

WITH LENS
$89.50*
Tax Included

MODEL 315

For negatives from 35 mm to 2¼" x 3¼". Complete with Octar 3½" F:4.5 Anastigmat Lens in barrel with Iris Diaphragm, double condenser lens assembly, counterbalance, and swivel-head for distortion control.



THE NEW FEDERAL COLOR-CARRIER

Special removable color filter and mask holder, attached to the negative carrier anticipates the coming trends in color enlarging and variable contrast papers.

FEDERAL MANUFACTURING & ENGINEERING CORP.
Makers of Photographic & Electronic Devices
213 STEUBEN STREET BROOKLYN 5, N. Y.

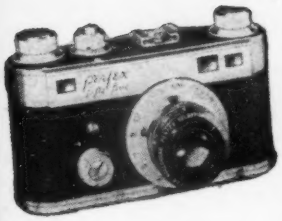
FEDERAL OF BROOKLYN

*Prices $1 higher on West Coast

CAMERA SPECIALTY

presents outstanding photographic equipment

METEOR CAMERA



Synchronized built-in-flash. Optical view-finder. Continuous variable aperture. Built-in extinction type exposure meter. Unique chamber-loading device. Uses regular 620 size film. Just the camera for fans who want to start on the streamlined path to a great photo future!

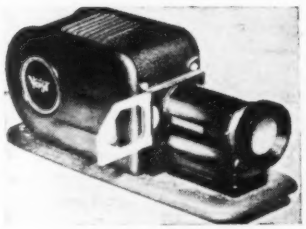
WIRGIN PROJECTOR STAND

Sensationally sturdy—yet lightweight performer! All surfaces handsomely finished in everlasting black and natural alumilite. Extra strong cross braces and locking rings in chrome finished steel. Features patented leg extension locking device. Instant feather-touch locking by just turning leg. Stand top is handsome marproof Formica—beauty for a lifetime! Retail Price $18.00.

FOTO-FLEX CAMERA

All metal type camera is individually engineered with cerium polished lenses. Just press the lever, Foto-Flex does the rest. Takes 12 exposures on standard 127 roll film. List price $7.95 tax included.

VOIGT PROJECTOR



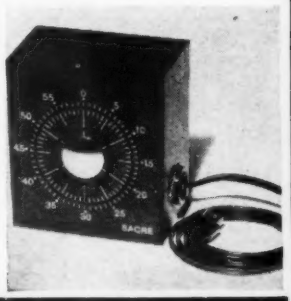
New streamlined! It's the cool-operating slide projector for all 2x2 slides! Double condenser system, spiral tube focusing lens, cool slide carrier operates on 105 to 125 AC-DC current. Retail Price $15.90.

WIRGIN FOOTSWITCH

Precision, accurate and dependable switching device with outstanding features as: genuine General Electric switch unit; four silver-tungsten contact points; Berillium copper contact springs; solid cast aluminum top and base; genuine Helicoil pressure spring; heavy ribbed rubber base—won't slip or mar floors. Retail price $5.95.

SACRE SYNCHRONIZER TIMER

New timer to delight the hearts of gadgeteers yet providing the ultimate in accuracy and convenience. When inner dial rotates, current is on; when any peg comes around to the zero mark, dial stops and current snaps off. Six pegs furnished. For 110V, 60 cycle, AC only. Retail price $12.95.



See these products at your dealer's now!

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NEW YORK 1, N.Y.

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a great name brings you great products

GENNERT

presents **8** *great*

COLORTONE

sets

You will be more than delighted with the beautiful highly professional results—gorgeous full color pictures—you get with Gennert's amazingly easy-to-use Colortone. These superb transparent oil colors add new brilliance and loveliness to make every photo more prized. No experience necessary. Complete simple-to-follow instructions come with each set. If you're color-minded—and what camera fan isn't—treat yourself to Colortone and add new full color beauty to your most prized photos!

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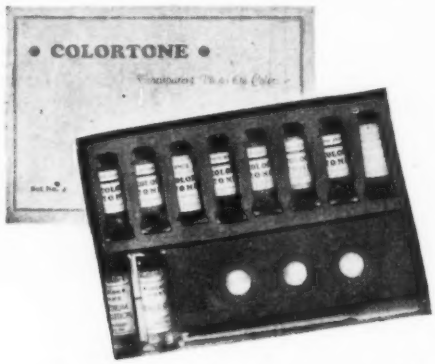
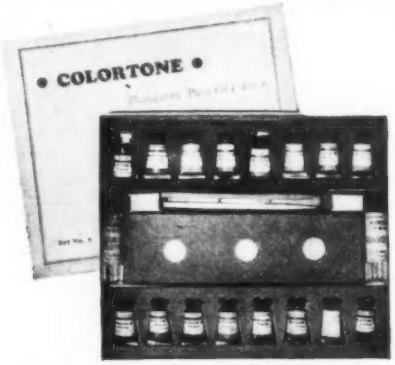
set #1, 8 generous tubes. $1.00 set #2, 8 generous tubes plus all supplies 1.25



set #3, 8 extra large tubes. 1.50 set #4, 8 extra large tubes plus all supplies 1.75



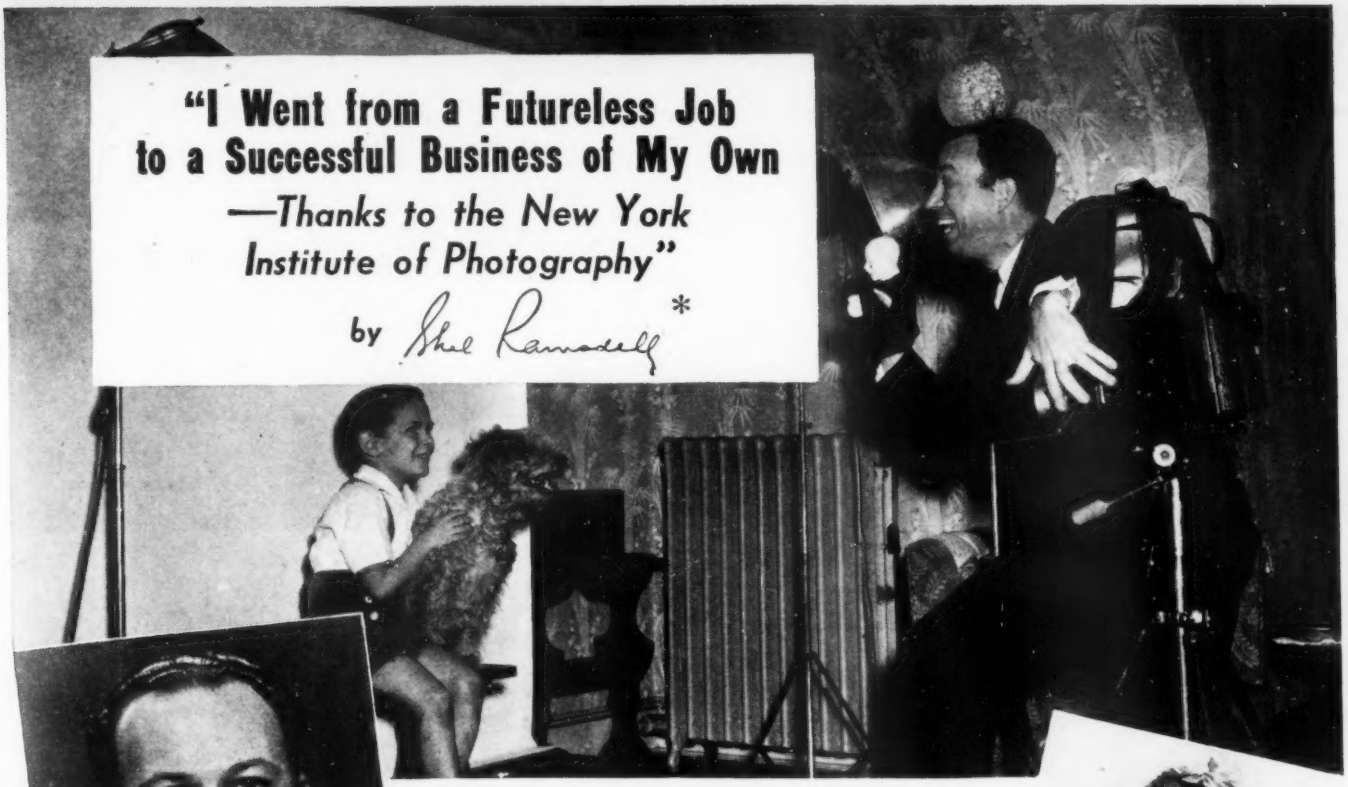
set #5, 16 generous tubes. $2.00 set #6, 16 generous tubes plus all supplies 2.25

set #7, 16 extra large tubes 3.50 set #8, 16 extra large tubes plus all supplies 3.75

"I Went from a Futureless Job to a Successful Business of My Own

—*Thanks to the New York Institute of Photography*"

by Shel Ramsdell *



"TAKING stock of my opportunities one day, I realized that my job held little chance for further advancement. Since I had always enjoyed dabbling in photography, I decided to enroll for N.Y.I. training and make this avocation my new career.

"I was delighted with N.Y.I.'s intensive training and the personal interest shown by the instructors. Long before my course was completed, I was earning a good income working for a large portrait studio.

"Immediately after graduating I started my own business, taking pictures of children in their own homes. My objective has been to raise the standard of home picture taking to the level of portrait studios. I'm proud and happy to say that I have been successful in this undertaking and now have my own studio as well. My sincerest thanks to N.Y.I. for making all this possible!"

QUALIFY FOR PHOTOGRAPHIC SUCCESS THE SHORT CUT N.Y.I. WAY

Like Shel Ramsdell, hundreds of successful N.Y.I. graduates found photography so fascinating as a hobby that they determined to make it their life's work. Others were intrigued by its thrilling opportunities, even though they were still in the "snapshot" stage. But, no matter how much—or how little—experience they had, all realized the need for professional training.

YOU TRAIN AT HOME IN SPARE TIME—THIS PROVED WAY

N.Y.I. offers you spare time training at home—training that has already qualified thousands of men and women for photographic success. Most important of all, they were able to learn expert photography in leisure time—at their convenience, without disturbing their jobs or home life. N.Y.I. courses include Commercial, Advertising, News, Fashion, Industrial, Portrait and COLOR Photography. Also, resident instruction in our N.Y. Studios. Write TODAY for full details.

NEW YORK INSTITUTE OF PHOTOGRAPHY

Dept. 99 10 West 33 Street New York 1, N.Y.

Training Men and Women for Photographic Success Since 1910

*From a letter dated November 25, 1946.

Action picture by Mr. Senft, assistant to Mr. Ramsdell
Mr. Ramsdell's photograph by Posnack, Brooklyn, N.Y.
Children's photographs by Shel Ramsdell

New York Institute of Photography
Dept. 99, 10 West 33 Street
New York 1, N.Y.

37th YEAR

Gentlemen:

Please send me full details about photography for pleasure or career. It is understood that no salesman will call.

Name.....
(please print)

Address.....

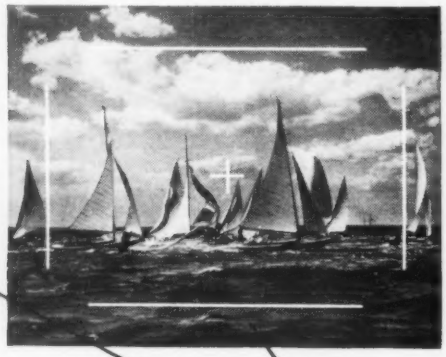
City.....Zone....State.....

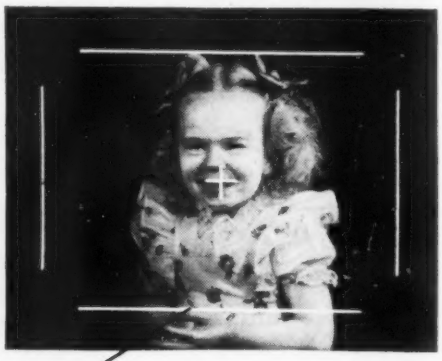
☐ Check here if you are eligible under the G.I. Bill of Rights

Faster! Speed counts when you photograph wild life; and you get your camera on your subject *faster* with the Markfinder. Guide lines appear to be projected on the image itself. Cross-hairs show the center of the subject. You correct your aim instinctively.

More! You see *more* with the Markfinder because the actual area covered in the finder is 25% greater than will appear on the film. By seeing more of your subject you frame your picture more expertly. Automatically you preselect the best composition.

Exactly! You see *exactly* with the Markfinder because you see eye to eye with the lens of your camera. The area that appears within the guide lines is the area that will appear in your picture, and the cross-hairs indicate the center of your actual exposure.





First and only Candid Camera with war-born *"Markfinder"*

*Markfinder**

Now for the first time a 35 mm. camera is available equipped with a Markfinder showing you MORE field than your lens will take. Crosshairs at the center and guide lines at borders help you to preselect the composition of your actual picture. Now you can frame, compose and shoot your 35 mm. pictures FASTER and be sure of better results — thanks to Markfinder!

ONLY ARGUS HAS THE MARKFINDER

* TRADEMARK

New argus 21 *makes Camera History*

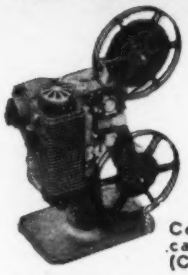
Giving aerial gunners a means of pre-correction of aim saved countless lives in war. And now, developed from its war-time laboratory craftsmanship, Argus gives candid camera users pre-correction of their photographic shots. This new Argus 21 follows the lead of the Argoflex twin-lens camera, which shows you the picture before you take it.

And note these additional features of the new Model 21: Coated *f* 3.5 color-corrected lens... Accurate behind-the-lens shutter with speeds up to 1/200... Built-in synchro-flash with 5 and 20 milli-second adjustment... Exposure Counter... Double exposure guard... New streamlined styling... Saddle leather carrying case. See your favorite photographic dealer and ask him to show you the new Argus 21, the camera with the amazing Markfinder.

argus

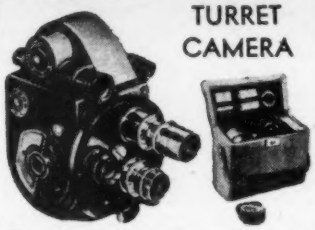
ARGUS, INCORPORATED, ANN ARBOR, MICH.

REVERE 8MM PROJECTOR



Complete with carrying case (Cash or "Pay-As-You-Shoot") $129.50
"Pay-As-You-Shoot" as little as..... **12.95** DOWN

REVERE 99—8MM TURRET CAMERA



Complete with saddle leather case, made to hold camera, lens, light meter, filters, film and other accessories $124.95
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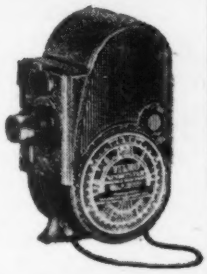
BELL & HOWELL 8MM SPORTSTER



Complete with f/2.5 coated lens and carrying case $105.95

"Pay - As - You-Shoot" as little as **10.59** DOWN

MERCURY II

Complete with carrying case, synchronized flash unit, built-in exposure guide. F/2.7 Tricor lens and 10 rolls of 36 exposure Eastman Kodak Reloads $94.90

"Pay-As-You-Shoot" as little as ..... **9.49** DOWN

MOVIE-MITE 16 MM. SOUND PROJECTOR

Priced so low that now everyone can enjoy sound movies. Complete with self-contained screen, projection lamp, lens, amplifier, cords and plugs and carrying case, $298.15.

"Pay-as-You-Shoot" as little as..... **29.81** DOWN

• EVERYTHING PHOTOGRAPHIC CAN BE BOUGHT ON GENERAL'S "PAY-AS-YOU-SHOOT PLAN"

At Cash Prices Without Any Carrying Charges.

Don't put off buying photo-equipment you need and want today because you do not have the ready cash or do not want to disturb your bank account!

Order today the equipment you've always yearned for—use it now and pay as you can. Just follow this simple—easy method—

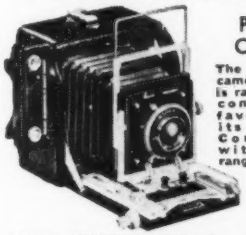
1. Select the equipment you want
2. Total your order
3. Determine your own down payment (not less than 10% down) and include money order or check with your order
4. Determine and state on coupon the monthly payments you CAN make. It's as easy as shooting a picture. In a few days your order is on its way to you to enjoy and use as you make your payments.
5. Mail your order, down payment and short note telling us about yourself, occupation, and two references

The NEW MODEL PERFEX DELUXE

Perfex's new 1947 model — complete with built-in Range Finder, carrying case, synchronized flash unit and f/2.8 coated lens—also 10 rolls 36 Exposure Eastman Kodak Film.....$109.95

"Pay - As - You - Shoot" as little as..... **10.99** DOWN

BUSCH PRESSMAN

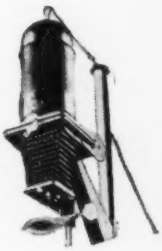


Press Outfit

The press camera that is rapidly becoming a favorite in its field. Complete with Kalart range finder, f/4.5 Wollensak lens in Rapax Shutter $171.50
"Pay - As - You - Shoot" as little as..... **17.15** DOWN

FLASH GUNS for BUSCH PRESSMAN MENDELSOHN $28.25 KALART $24.60 "Pay-As-You-Shoot" as little as 10% DOWN.

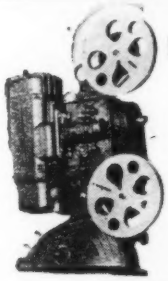
FEDERAL 219 ENLARGER



America's Favorite enlarger 2¼" x 3¼" with f/6.3 lens $45.15

"Pay - As - You - Shoot" as little as **5.00** DOWN

AMPRO 8 PROJECTOR



The new 8mm precision movie projector by the makers of the best in projection equipment.

Complete with carrying case $168.00

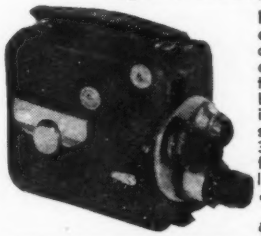
"Pay - As - You - Shoot" as little as..... **16.80** DOWN

Easy Operation . . . Easy Loading . . . Economy . . . Professional Type Results

You'll Find All These in the NEW

PERFEX 88

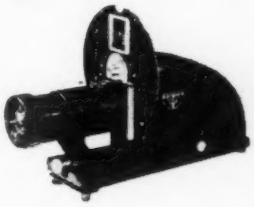
Magazine Loading Turret 8MM Movie Camera



Here is an 8 mm. MAGAZINE LOAD movie camera at almost half the price of similar cameras. Complete with turret front to accommodate wide angle and telephoto lens, the PERFEX 88 takes crystal clear pictures in black and white or full natural color. Trade in your present camera for the simple-to-load, simple-to-operate PERFEX 88. Complete with 3 way view finder, built-in exposure table, footage indicator and F/2.5 coated Wollensak lens $89.50

"Pay-as-You-Shoot" as little as..... **8.95** DOWN

ARGUS SLIDE PROJECTOR



Complete with lamp and rotary slide carrier $27.75
"Pay-as-You-Shoot" as little as ..... **5.00** DOWN

AND HERE'S GOOD NEWS! Trade-In Your Photo-Equipment For New Equipment on The GENERAL'S PAY-AS-YOU-SHOOT PLAN!

Your present photo-equipment can act as down payment or part payment on any new, modern equipment featured by THE GENERAL. Just trade in your old equipment on the new equipment of your choice. Chances are no additional cash down payment will be necessary! Place your order now and send your present equipment as down payment. Act now while highest allowances are being offered!

MAIL COUPON TODAY

*ALL PRICES SUBJECT TO CHANGE

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2308 W. Devon Ave. Chicago 45, Ill.

Check one

I am enclosing $..... as down payment on my attached order. I agree to pay $.....per month until merchandise ordered is paid for. If dissatisfied with my selection, I may return all or part of my order within 10 days.

Please rush application for your "Pay-As-You-Shoot" Plan.

☐ I am over 21 ☐ I am under 21

NAME .....

ADDRESS .....

CITY..... ZONE.... STATE.....

General CAMERA COMPANY

2308 W. DEVON AVE. CHICAGO 45, ILL.

GLOBE *Announces* THREE *New* PHOTOGRAPHIC PRODUCTS

These new Globe products are the result of a concentrated effort to provide useful products for the amateur and professional photographer. Each one meets a long-standing need and is designed and produced by men with long experience in the manufacture of precision equipment.

DETECT "DUD" FLASHBULBS BEFORE YOU SHOOT

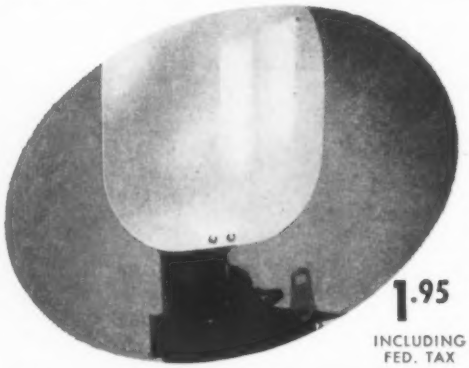
GLOBE-CHEK THE POCKET FLASHBULB TESTER

Trade Mark

Don't take a chance on missing the "shot of the year" because of flashbulb failure. Carry GLOBE-CHEK in your pocket. Completely self-contained, battery operated . . . no cords . . . use it anywhere. Can't fire flashbulbs. Easy to use. Check a whole bagful of bulbs in a matter of minutes. Your GLOBE-CHEK will pay for itself with the first bad bulb you detect. Save film, save money . . . and get a picture every time!

— Get GLOBE-CHEK

1.50 LESS BATTERY



1.95 INCLUDING FED. TAX

FOR SOFTER, ROUNDER FLASH SHOTS

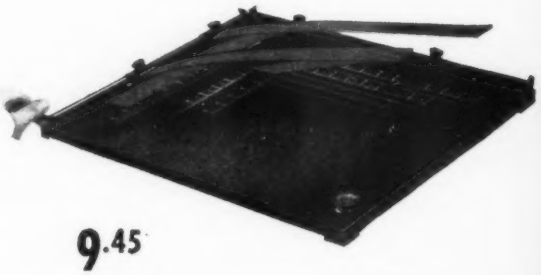
DIFUSAFLASH

Trade Mark

You can make softer, more attractive pictures by difusing hard flash light with DIFUSAFLASH! Transluscent plastic screen difuses light, yet does not greatly restrict light intensity. Eliminates "hot spots." Protects against exploding bulbs. Easily attached . . . fits most standard flashguns. Flips clear of reflector easily and quickly. You'll get better pictures with a GLOBE DIFUSAFLASH.

AMAZING NEW LOW COST

GLOBE ENLARGING EASEL



All metal, black krinkle finish with four adjustable masking strips and centering slots for x 7, 8 x 10 and 11 x 14 paper. Work in center of easel — you don't have to shift it to precarious positions. Masking strips are raised simultaneously by flipping lever at front of easel to open position . . . readily lowered. Equipped with soft rubber strips at each corner — easel stays put — can't shift. You'll enjoy working with this new Globe ENLARGING EASEL.

9.45 INCLUDING FED. TAX

SEE THESE NEW GLOBE PRODUCTS AT YOUR DEALER'S—OR WRITE FOR FREE FOLDER

GLOBE INDUSTRIES INC.

125 SUNRISE PLACE • DAYTON 7, OHIO

any picture with *Ease!*

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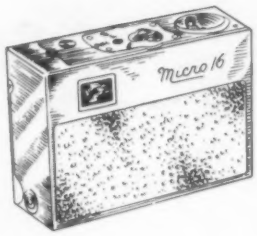

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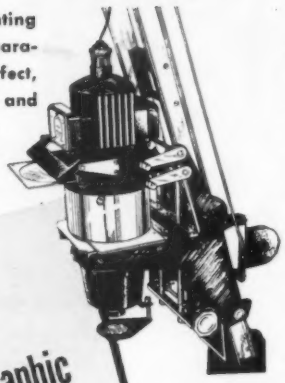

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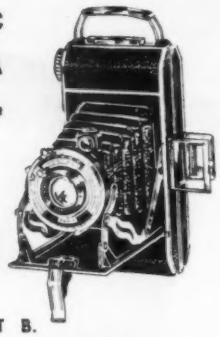

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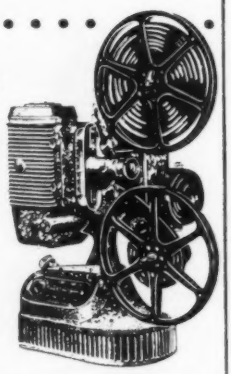

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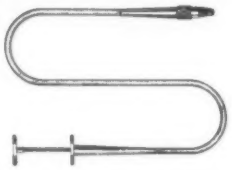

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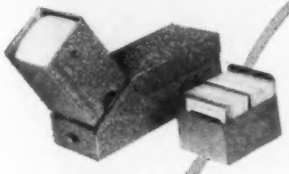

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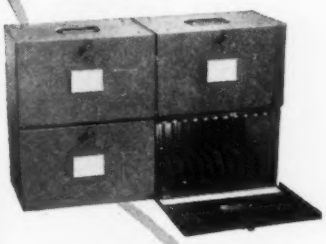

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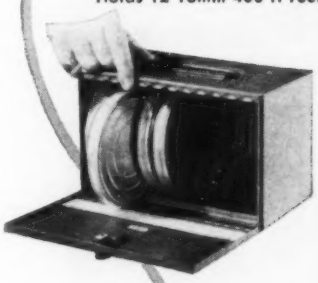

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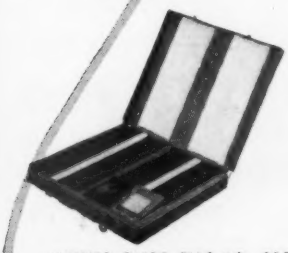

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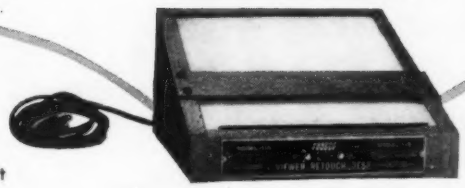

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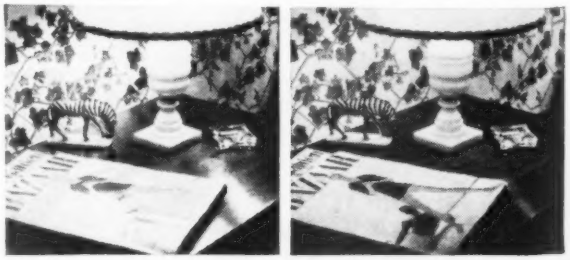

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2 Let's look at MOVIE EQUIPMENT

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4 Let's look at DARK ROOM AIDS

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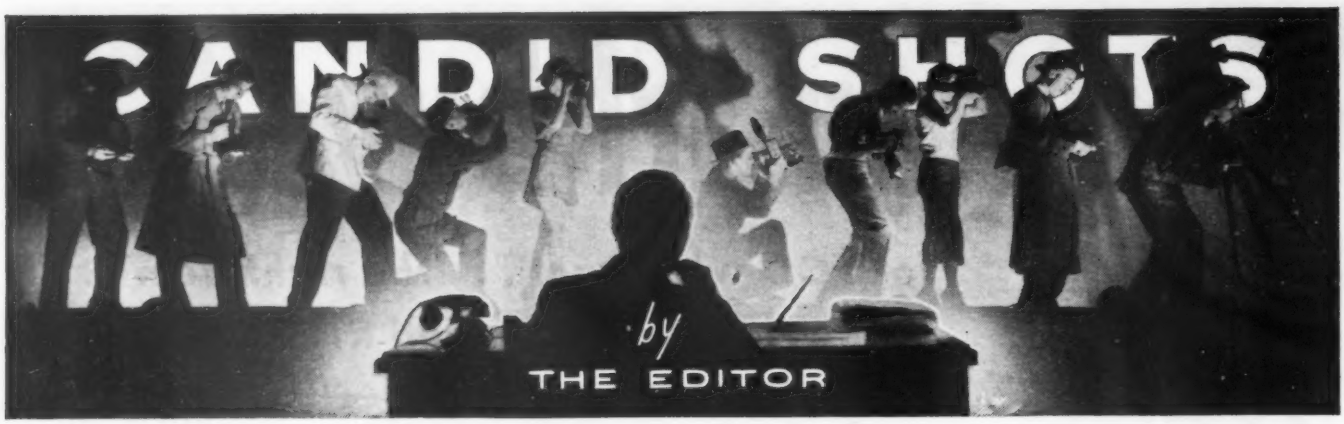

TEN YEARS AGO—almost to the day—the editor of POPULAR PHOTOGRAPHY sat down at his typewriter to compose his column for Number 1 of Volume 1. Many will remember it, and the enthusiasm contained in the words, "We hope you have half as much fun reading the issue as we did in preparing it. Not that it was all fun—there were lots and lots of headaches. But our problem was made much easier through the wholehearted support of hundreds of leading photographers and art directors throughout the world."

We can remember, almost as if it were last month, the hustle and bustle in the office as copy was gathered up to send to the printer—as first proofs came in—our own small bits rushed to the boss' desk for O.K. Finally the child was born and we thought it was pretty swell. Since that day it has grown quite a bit and made a great number of friends. We've seen many of them come out of obscurity and rise to important places in the world of photography during this decade. We have seen photography itself grow in stature year after year. What we have enjoyed most, perhaps, are the friendly associations we've had with our many good readers and contributors during this time. It has been interesting to page through the back issues and see what has happened in photography since 1937. When our first issue made its appearance the "candid camera" craze was at its height and there was much controversy on the relative merits of miniature versus the larger negative. Amateurs were beginning to investigate the experimental byways of photography and delve deeper into semi-technical subjects. Then came World War II, and the camera took up arms.

These and subsequent phases through which photography has passed from 1937 up to the present time are discussed in an informative story by Dr. Walter Clark, which appears in this issue, page 44.

LOOKING over that historic first issue not long ago, we decided that it would be a good idea to check up on the latest activities of Claire Powell, our first cover girl. We reached her too late to get her on the cover of this issue—she was leaving town to go to Florida for a much-deserved holiday. We thought, however, that you might like to know something about her and see her latest photograph. Living outside of Chicago in suburban Riverside, Miss Powell still is modeling and also devotes much of her time to the theater. She is an accomplished actress, having recently appeared with Skeets Gallagher in "Good Night, Ladies," and with Elizabeth Bergner in "The Two Mrs. Carrols." Half owner of the Riverside Professional Studio, school of drama, radio, and modeling, she teaches, produces, and manages the school together with her partner, Anthony DiTorrice, also a professional actor. She is married to John Ravenal, radio announcer and a captain in the Air Corps, who returned from Germany a year ago to see his son John for the first time. Unlike his mother or dad, two-year-old "Little Chipper" has beautiful bright red hair and fulfills Claire's lifelong desire for auburn tresses.

Starting as a dancer, Miss Powell was launched on her career some years ago by Gladys Hight. RKO tours followed, then musicals with Earl Carroll. It was while she was dancing at the Drake Hotel in Chicago that a local model agency persuaded her to begin what proved to be a highly successful modeling career. As cover girl for POPULAR PHOTOGRAPHY, she received wide and favorable publicity. You've also seen her as the Pepsodent girl, in Jantzen bathing suits, in Coca-Cola and Studebaker ads, and on many other magazine covers.

AMONG our first contributors was Harry K. Shigeta, one of Chicago's leading professional photographers, whose striking pearl montage was reproduced in the Salon Section of the first issue. He has acquired many new honors during the past ten years and is considered to be amateur photography's best friend. We are happy to bring you Rus Arnold's story on this colorful personality, on page 60, and a Picture Section devoted entirely to his recent pictorial and commercial illustrations.

ALTHOUGH it is 19 months since V-J Day, the real postwar trends in photography, along with postwar equipment, are just beginning to come to light. Newspapers recently announced a new system of making pictures wherein the finished print can be seen in about one minute. Then there is the new system of putting sound on 8 and 16 mm amateur movie films—even on silent pictures that you now have in your library. More complete reports on these items, plus announcements of the newest camera equipment, are brought to you in this issue. Looks like the next ten years will prove to be even more exciting than the past decade.

—Frank Fenner, Jr.

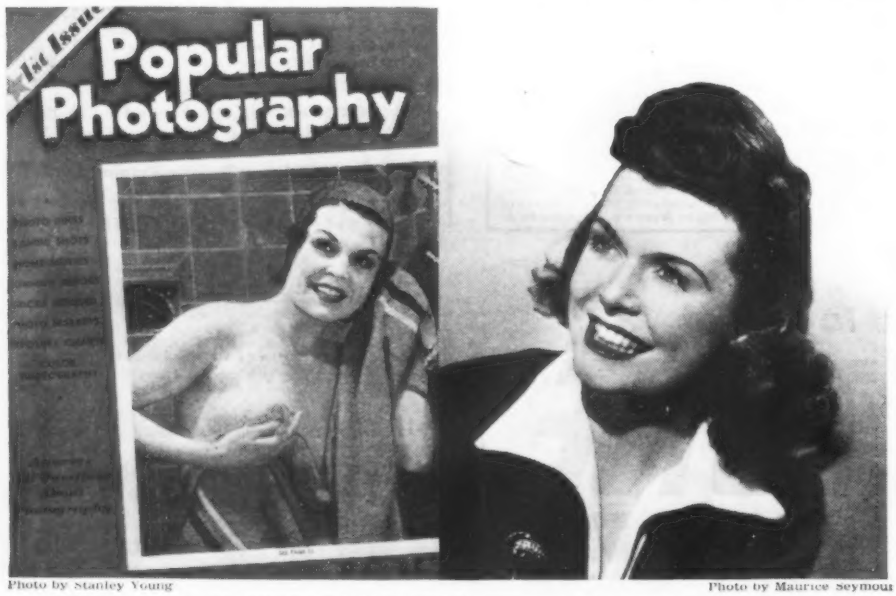

Photo by Stanley Young — Photo by Maurice Seymour

Claire Powell, POPULAR PHOTOGRAPHY cover girl, in 1937 (left) and today.

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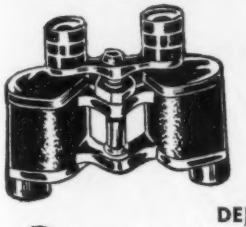

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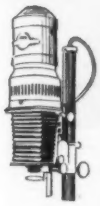

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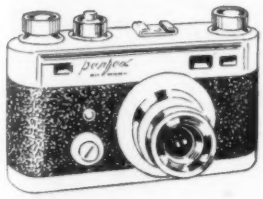

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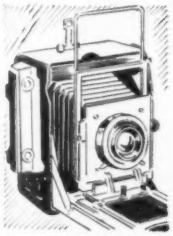

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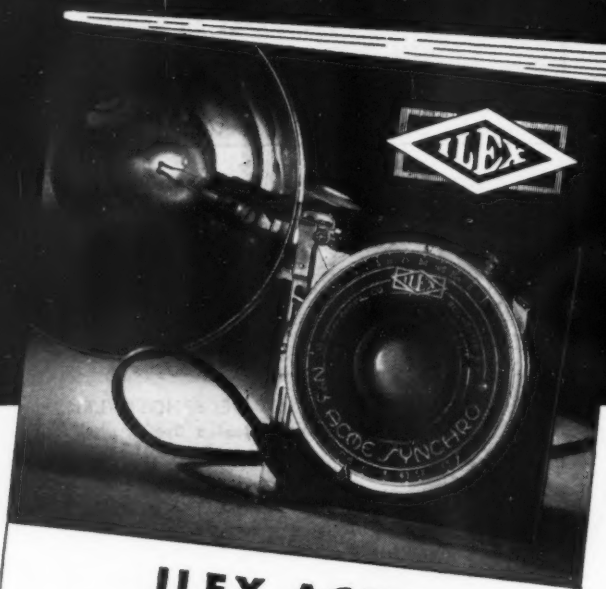

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Picture taking, an integral part of our lives, has been much enhanced by development of the miniature camera—which is compact, normally has a shutter with a wide range of speeds, and a wide-aperture lens of short focus permitting great field depth.

High speed film (Eastman Sports Type) allowed this shot to be made at 1/250 second at *f* 4.5 in natural circus light.

A DECADE OF PHOTOGRAPHY

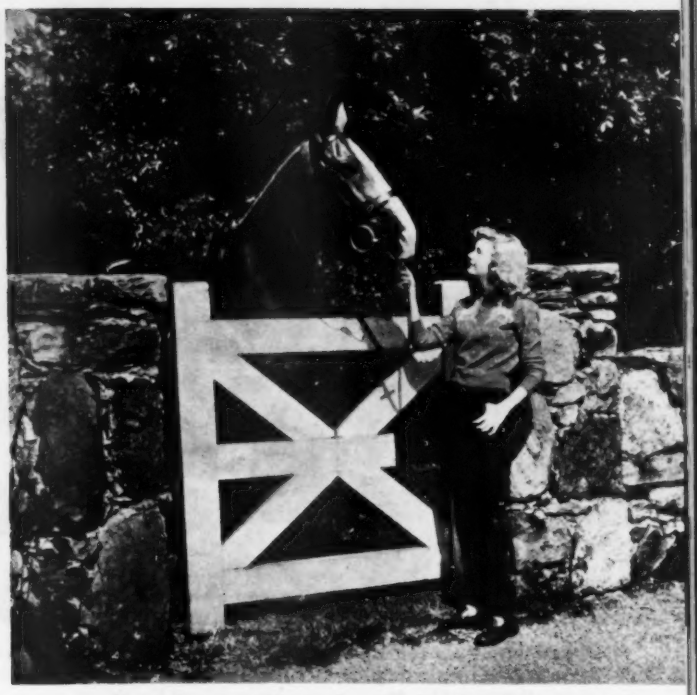
Several improved formulas for finegrain development were a boon to the miniature camera enthusiast. These enlargements are made from negatives the size of the small insert at top center. The negative from which the print at left was made was developed in normal developer. That on the right was developed in a finegrain developer.

AFTER long preparation, the child was born on a fine April day, just ten years ago. Sensing the mood of the public, and yet I am sure with an element of temerity, the parents shipped 150,000 copies of it to the news stands and camera stores. They disappeared like horsemeat at the zoo at feeding time. For this was a lively time in photography. The people were eager and the new magazine was full of meat.

In tune with the prevailing urge, the editor entitled his page "Candid Shots," for this was the era when miniature cameras were the rage. They called them "candid cameras," presumably because they were somewhat more adapted for intrusion upon privacy than the larger, slower models that preceded them. Well, that is, fundamentally the camera was rather inconspicuous, but some photographers got dissatisfied, and started hanging things on it until it looked like a modern artillery piece, and it was almost as complicated to handle.

It is strange how people resent simplicity after a while. In order to get away from the bulk of the wet collodion equipment, George Eastman invented the roll film and the Kodak, and the vest pocket version which appeared early in the century seemed to be just about the minimum in size. But, it was not long before the serious amateur had settled on a larger size, even up to 5x7 inches, per-

Ultra-speed flash is another development. Taken with a Kodatron at 1/10,000 second, this shows the stopping power of the flash. Fan was revolving at 3,000 revolutions a minute; the girl's hair was waving wildly.



Color has reached amazing new heights. Film is available for most purposes and color printing is within the amateur's scope. Color definitely would have enhanced this shot.

By
WALTER CLARK
FPSA, FRPS

Popular Photography's first ten years saw new miniature camera techniques, fast films, better color, ultra-speed flash, and the coated lens

haps using plates, but in any case quite cumbersome.

Then after the first World War, particularly during and after the depression years, there was a revival of amateur interest in photography, and the boom of the miniature camera. And then miniature photography began to get complicated. There is little doubt, however, that the incredible regrowth of interest in amateur photography evident in 1937, when POPULAR PHOTOGRAPHY first appeared, was due in part to the miniature camera, and the propaganda promoted by its enthusiastic users. Of course, the impression should not be gained that all photography went candid. At the time of which we speak, there were approaching twenty million cameras in this country, and perhaps only a quarter of a million miniatures, but their influence was as leaven.

The prices ranged from a few dollars

(*Continued on page* 168)

By coating lenses with a thin film of magnesium fluoride, light transmission has been increased and lens flare and inner reflections reduced. Notice the freedom from reflections of the coated half of this lens.

When war came, the photo industry converted itself for quick victory, and many striking pictures came out of it. This shows supplies being landed on an Iwo Jima beachhead.

Professional photographers find their prayers for expert workmanship answered at repair shop of O. G. Heinemann on New York's 32nd St. Here attractive Mrs. Heinemann checks Alfred Eisenstadt's camera, while big Bill Vandivert, *Life* staffer, talks camera trouble to Connie Scharff.

Oscar Heinemann's adept fingers examine a camera which stopped a bullet in the Pacific and saved its owner's life. It was repaired. Mrs. Heinemann also acts as firm's secretary.

THE MAN BEHIND THE MAN

Bikini vistor was this "Big Bertha," owned by *Life* and adapted for many special jobs by "O.G." The camera, a 5x7 Graflex, fitted with a Dallmeyer lens (*f* 9, with focal length of 40 inches), mounted on a motion picture tripod, is frequently used by ace *Life*man Herb Gehr (below with Heinemann). He persuaded the expert to come to this country.

Photographs and Text

By BRADLEY SMITH

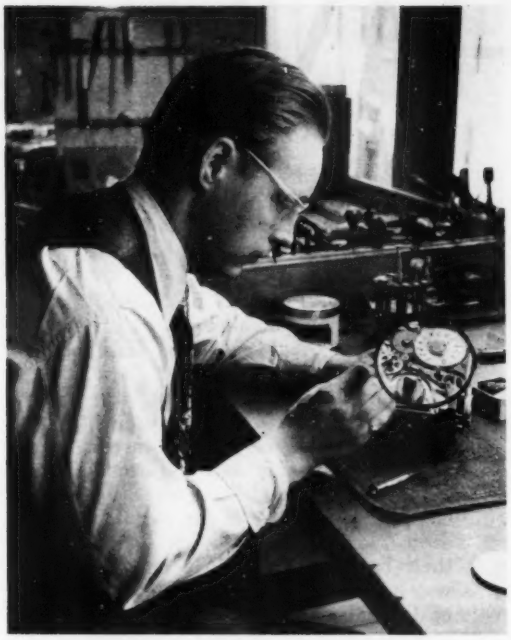
BECAUSE SOME ENGLISH army officers, a few years ago, thought up a fantastic game involving wagons, sails, and the Egyptian desert, a lot of important happenings the whole world over have been indelibly recorded on film. The connection is a tall, shy man named Oscar G. Heinemann, the professional photographer's best friend.

Heinemann's shop has turned out cameras which have captured special shots of the Bikini atom bomb blast, cameras for special sports events, cameras built to all sorts of weird specifications. More important to Heinemann, however, is the number of cameras he has checked and repaired and rebuilt so that professional photographers could always get their assignments.

That's how he came to America, and set up his shop on West 32nd Street in New York—he rebuilt a camera.

Herbert Gehr, while in Cairo, Egypt, was given an assignment. Fox Movietone News asked him to cover the wagon races on the Egyptian desert, in which great sails were placed on army wagons which then scooted off across the desert. Gehr dug a hole, put his camera on a tripod, and ground away until one of the wagons came too close, dug in the side of the hole, and smashed the camera.

Gehr was frantic. He dashed into Cairo and scoured the city, looking for someone who could put his smashed appara-



Reflex genius Andy Durie works on Rolleiflex which had begun to rust after fall into salt water. Complete cleaning and re-oiling of gears was the carefully filled prescription.

Closeup shot of Rollei's innards under magnifier shows why it is impossible to repair its intricate parts without the aid of a magnifying glass. The glass is held firm by an adjustable clamp fitted to a sturdy base, leaving both hands free for work. These glasses are available in almost any camera supply store.

BEHIND THE LENS

O. G. Heinemann, camera surgeon and professional photographers' best friend, makes cameras do everything they should—and then some

tus back together again. Finally, in the repair department of the Eastman Kodak Company, he found Oscar Heinemann. The tall, gangling man looked at the battered camera, shook his head sadly, for broken cameras make him unhappy, and went to work.

Twelve hours later the camera was as good as new, and a friendship which has lasted six years was born. Gehr went back to the job, and went on to better things—namely, the position of staff photographer with *Life* magazine. In New York he didn't forget his friend in Cairo, and he kept in touch, begging him to follow him to America. Heinemann was needed, he wrote.

Heinemann finally came and set up his little camera repair shop. Into that shop went all of his technical skill, all of his knowledge of cameras and cameramen, and his burning ambition to have the best repair shop in the world for the profession he considers the most important in the world—photography. There are now 12 experts in the shop, but it still continues on Heinemann's original foundation—photographers have to have the best of equipment in the best of shape.

Heinemann sits up with sick cameras the way friendly doctors sit up with their sick patients. If Margaret Bourke-White, or Eliot Elisofon, or George Karger, or Alfred Eisenstadt, brings him a camera to be repaired or checked, Heinemann knows what is expected of him. He knows that it is up to him to make certain that his idol, the photographer, gets the shot the next day. His part in the great work of the photographer is small, but important, and he gives his all to the

(*Continued on page* 98)

Extension tube, designed for adapting a longer focal length lens to the camera, is polished on the lathe by Harold Buch. Such tubes are among popular items.

Tool bit, for use on lathe, is ground by Gus Nimz. Special tools needed in some operations on cameras are made at the bench by Heinemann's expert repairmen.

"While-U-Wait" must be motto of repair shop catering to high-pressured professionals like Ike Vern, here with helper Richie, eating lunch and waiting for camera at Heinemann's.

BABES IN RHYME-LAND...

Mother Goose provides a game for your child and a plot for your pictures. A new way to capture the spirit of children with a camera

Photographs and text by

HARRIET ARNOLD

Eyeful-of-wonder look illustrating the "Twinkle-Twinkle Little Star" verse posed difficult problem for Photographer Harriet Arnold working in a studio where (obviously) there were no stars. An answer was found when the mother of one of the children stood on box and blew soap bubbles high in the air, evoking correct expression of amazement.

"Backward, turn backward, Oh Time, in your flight,
Make me a child again just for tonight!"

WHAT PERSON has looked at the happy, entrancing photographs of the other world of childhood—and not felt this same way? And, then, realizing that time does not turn backward, has not tried to capture with his camera the magical beauty in the wondering, absorbed faces of children?

I have discovered that good old Mother Goose is a handy tool for picturing children play-acting—little girls mothering their baby dolls, or little boys on their way to Banbury Cross via hobbyhorse. Mother Goose did two things for me—she gave me a story around which to build a picture (and if a photograph doesn't tell something, it certainly isn't worth very much), and she gave me a game to play with my child models; for children love best to model the stories that are told them again and again, the stories which catch their imagination, and which you find them acting out by themselves at completely unexpected moments. Don't you think this is a better way of photographing children than the old standby shots of baby-with-toy that have been done beyond the point of extinction?

The formula is a simple one. First, select the rhyme; then, the proper model; and finally, the setting. It is most important that the setting and model be exactly right—otherwise, the illustration will not be convincing. For example, the baby in the Humpty Dumpty illustration is fat and little (though not an infant), just as

Vacation memories brought out smile of this little boy when Miss Arnold picked on Phoenix, instead of "Banbury Cross" as a destination for his ride on a "cockhorse."

Mother Goose picture formula is easy to follow: First, select rhyme (in this case, "Little Miss Muffet"), then model, then setting. All the props must be ready before model appears as children tire easily and lose desire to act out roles. Wire spider did not frighten this child at all.

Keep equipment simple and undistracting is the advice of Harriet Arnold. Sometimes even the best formulas fail and skittish models will require all your efforts and perhaps an ice-cream bribe as did "Ding Dong Bell" twins.

one pictures Humpty Dumpty. A thin child, an older or a younger child, would not have been a bit believable in the same role.

When you have settled on the rhyme and the model, choose the props with the utmost care. Then, plan the camera angle and the lighting *before* you bring the child to the set. It is important not to tire him before the shooting begins, since spontaneity should be the keynote of all children's pictures—and long concentration is not a quality of childhood.

Ready?

Now bring junior to the set, and turn the whole procedure into a game. Keep him so busy acting out the story that he will have no time to become self-conscious. Flattery usually pays off. And if you tell your model that he is doing his job well, he will catch your enthusiasm, and it will show happily in the picture.

If, by some chance, you have misjudged your model and find yourself with a child who doesn't give a rap about the rhyme—then corrupt it a little bit. The twins in "Ding Dong Bell" were frankly bored with the idea of a kitten in the well, or any kitten at all, for that matter. When

(*Continued on page* 112)

Hidden participant in game of "Humpty Dumpty" is important player, for mother is holding the hero firmly to his perch as the older children shriek their pleasure.

Two flashbulbs, one on camera, the second held high to the right, combine in effective, yet not "dramatic" lighting for a rainy day indoor shot of feigned tears of "Sulky Sue."

"Wee Willie Winkie" halts his run through town long enough to pose for a shot which needed no special props, yet fits the nursery story.

Beautiful scenery, a pretty girl, and a good camera make this amateur photographer happy. But be sure you buy the camera that best suits your needs.

SO YOU'RE

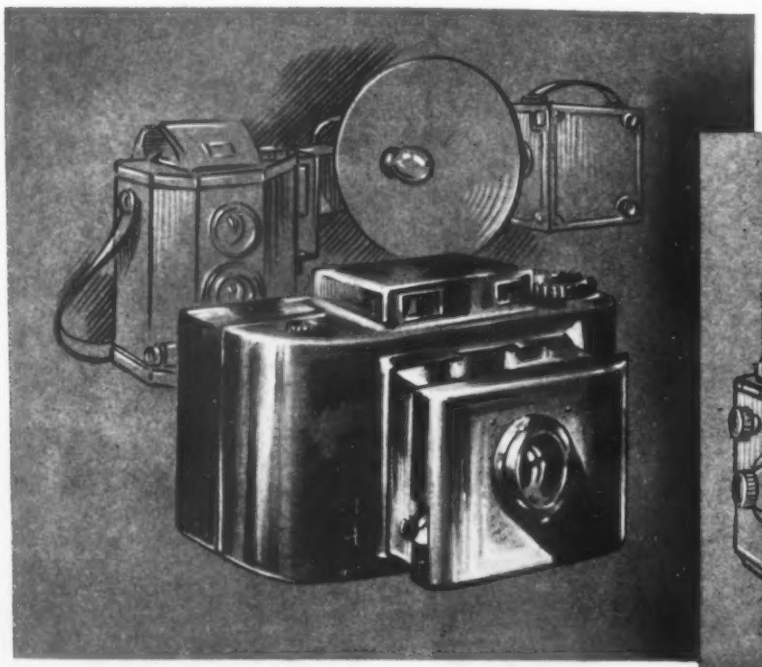
By DAVID MACFIE

IF YOU are one of the many thousands of persons who intend to buy a camera when conditions permit, some questions connected with the selection of your new camera probably are puzzling you. Questions such as: Should I buy a reflex? How much should I spend? Shall I start out with a box camera?

In the ideal situation every camera buyer would be able to sit down with a competent photographic advisor to discuss what camera is most suitable for each individual. Since this pleasant condition does not (for most of us) exist, the next best thing that an article can do is to set forth a representative group of the cameras currently available, and the factors to be considered . . . and thus determine the logical choice. Let's do it!

What Camera Shall I Buy?

If a youthful veteran just starting his independent enterprise approached you and asked, "Say, what kind of a truck should I buy for my business?" you could not give him an intelligent answer—unless you knew the work that the truck was expected to accomplish and the money available for its purchase. Exactly the some thing is true when advising on a camera purchase. . . . *The decision, to be an intelligent one, depends upon the buy-*



Box cameras are inexpensive and take good record shots in sunlight; simple adjustments are a boon to the novice. Flash attachments allow picture-making indoors and also at night.

Reflex cameras (especially the twin-lens) have zoomed in popularity—because you can see the picture on the groundglass as it will appear in a print.

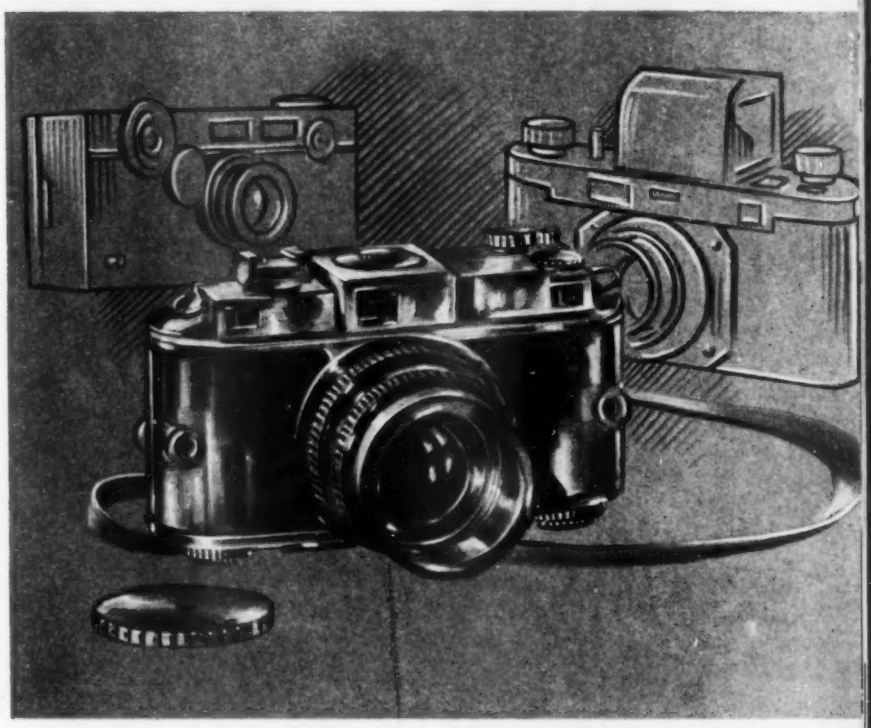
GOING TO BUY A CAMERA...

Box camera—miniature—folding—reflex—press? Take these points into consideration to help you get more fun out of your investment

er's photographic aims, and his pocketbook.

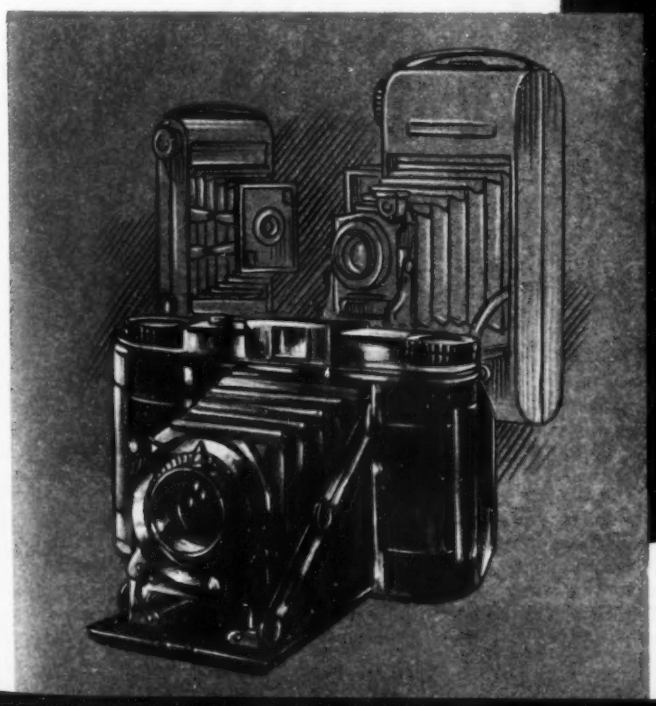
About the pocketbook, there seems to be a rather universal belief that the less experience the camera buyer has, the cheaper his camera should be. While there is foundation for this thought, it is by no means justified. Let the buyer remember that the camera he purchases probably will last him all his life, barring its loss, injury, or sale. If the purpose warrants it, it is frequently better to spend a little more for the more versatile camera, even though you are a beginner.

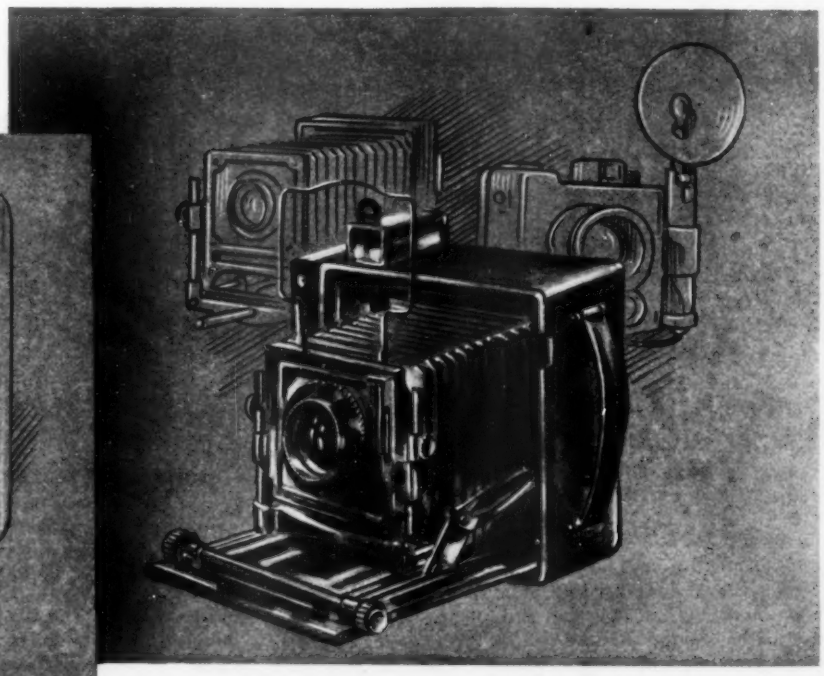
Generally speaking, there is no reason why a new convert to the hobby cannot purchase a precision miniature or a quality reflex, or folding camera and learn its operation in jig time. However, it must be kept in mind that the best camera in the world will not do your thinking for you . . . although some of them almost will! Buying a high-priced camera is no guarantee of superior photographs. If you decide to start enjoying photography using one of the cameras which has most of the adjustments, take time to study its operational features until they become second nature to you. Then you won't be so apt to forget to cock the shutter, check your focus, or set the diaphragm in a hurried moment. (*Continued on page* 106)



Miniatures (35 mm and Bantam) are compact, maneuverable, have extreme field depth, low operating cost. Small negative demands careful processing.

Folding cameras are small and light—ideal for outdoor work because they can be put in a pocket. Color is available for 120, 620, and 35 mm size.





Press type cameras are rugged, and extremely popular because of their versatility—despite a tendency to be somewhat bulky. Many serious amateurs—especially pictorialists—favor them.

This picture was spoiled because the photographer loaded his camera in bright sunlight. The small, light circles which appear at the bottom of this print were caused by the small dots on the protective paper backing of the roll film, which were imprinted on the film in an objectionable fog pattern.

Blurred images generally result from errors in focusing. Note that contrast is lost along with sharpness. There is no remedy, except to take the picture again, focusing very carefully.

NEGATIVE FAULTS

By DAVID NELSON

Having trouble with your negatives? These examples will help you find and correct most common difficulties you may encounter

ONE of the best ways to make good pictures is to become so familiar with the technique of camera operation and negative making that this part of photography becomes practically second nature. Once you have reached a point where you need no longer wonder whether you have cocked the shutter, are holding the camera steady enough, or have advanced the film for the next exposure, you will be able to put much more mental effort into the picture idea itself—and into the more highly technical problems involved in rendering it effectively with your camera. To make the mechanics of picture taking second nature, you must be thoroughly familiar with the defects shown on these pages. Learn how to recognize them in your own work, how to avoid them, and how to remedy them if it is possible. Try to identify each of the defects shown and suggest the best possible remedy before reading the caption under the picture.

Making top-notch pictures seldom is easy. It involves more than just avoiding these common (*Continued on page* 174)

A

B

C

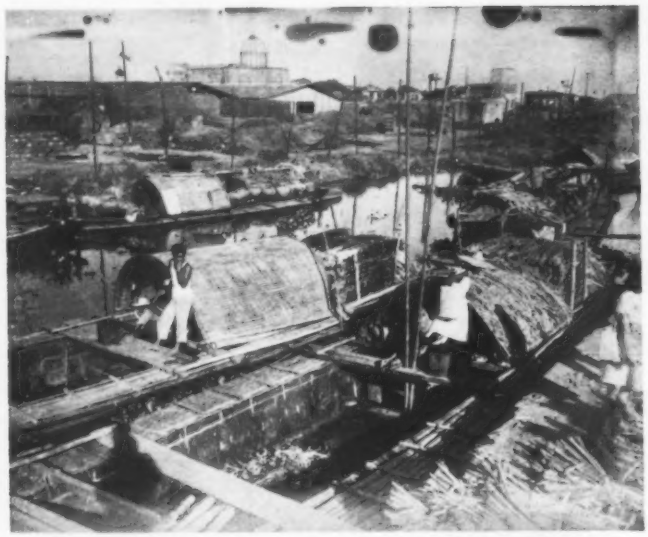
D

E

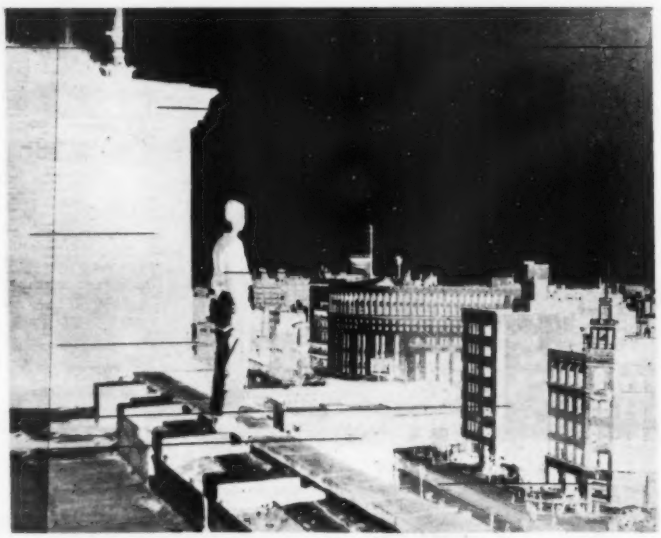
F

Exposure errors, with modern films, must be extreme before they make trouble. Underexposure gives a thin negative (A), as compared with a normal one (B). Overexposure creates a dense negative that is hard to print and lacks highlight detail (C). After-treatment can help, but it is better to use guide or meter to get normal exposures.

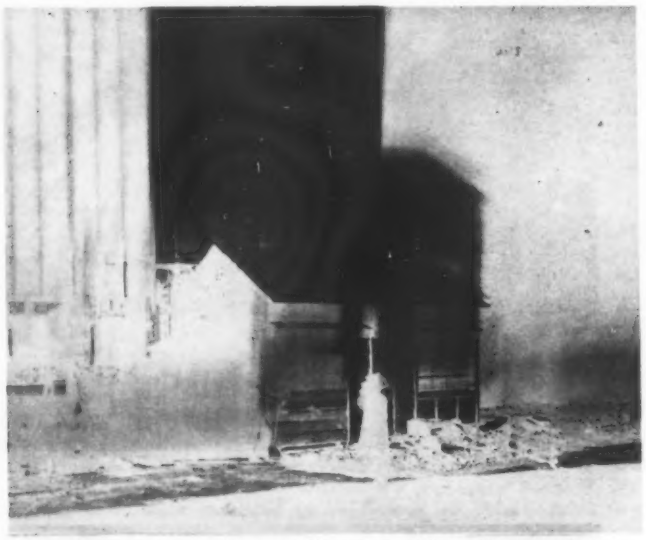
Development variations change negative contrast. With underdevelopment, negative is flat and lacks shadow detail (D) in comparison with normal development (E). Overdevelopment is cause of excessive contrast and dense highlights (F). Be sure of results by controlling time and temperature accurately.



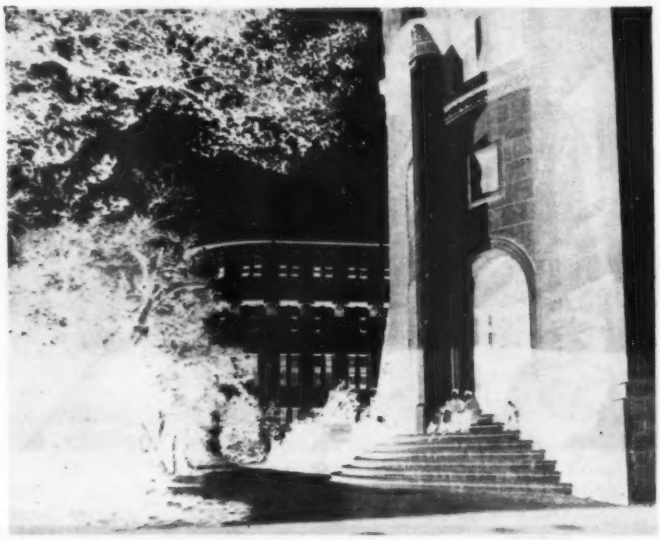
Two negative faults are shown here. Irregular spots at top of print were caused by air bubbles adhering to film in the developer, causing these areas to be underdeveloped. Edge fog caused the light area along the lower margin of the print.



Parallel scratches running the long way of the negative are called "cinch-marks" and are a malady peculiar to roll film. They are caused by pulling the end of a film roll to tighten it, causing dust particles to dig into the emulsion.

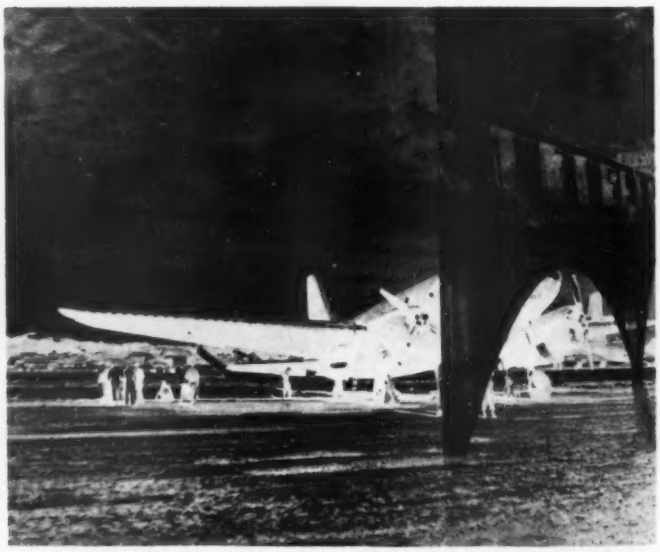


Camera movement causes blurred negatives. The remedy is to use a tripod for long exposures, and to learn to hold the camera steady. The slowest speed most photographers will use for hand-held shots is about 1/25 sec., but varies greatly.



Uneven development is caused by not having enough solution in the tank. Before you start, make sure there is sufficient developer to cover films. Otherwise you will get a mark like the one above, where part of negative was underdeveloped.

Double exposure is one of the first difficulties to be encountered by the beginner, and few photographers escape it completely. Unfortunately, no "double-exposure separator" has been invented, so all you can do is take both pictures over.

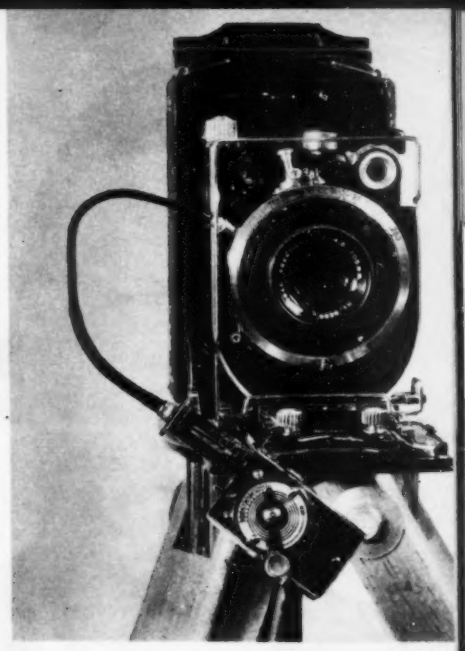


Overlapping is a cousin of double exposure, and results from failure to advance the film far enough between pictures. It is most common with roll-film cameras in the "split" sizes, where film numbers are lined up with more than one aperture.

SELF PORTRAITS

By

ERIC WAHLEEN



. . . who changed his shirt, donned a brand new tie saved since Christmas, and got all set to make his own portrait

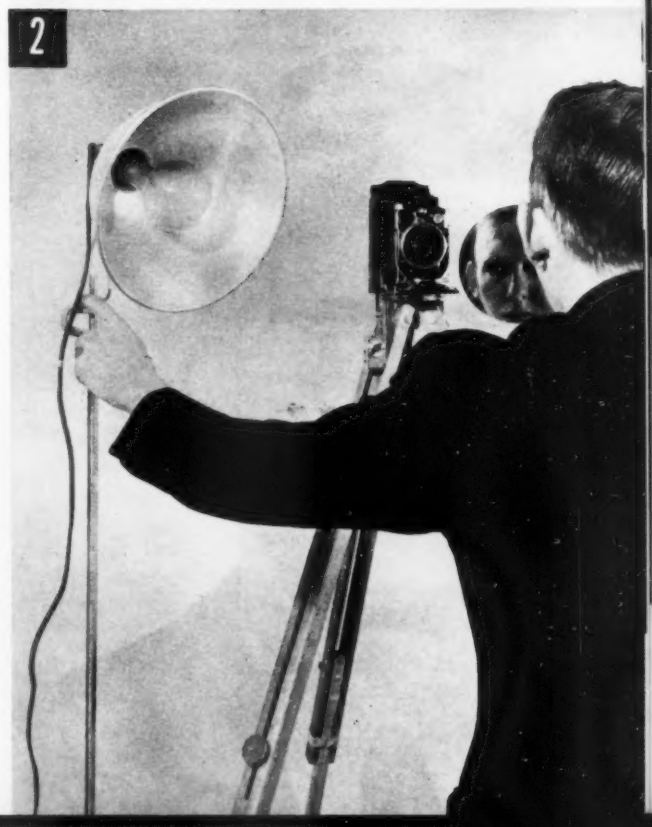
I ONCE READ A BOOK ON PHOTOGRAPHY AND IT SAID . . . "It is a simple matter to take a portrait of yourself. All you need, in addition to your regular equipment, is a self-timer to release the shutter after you have taken your place before the camera. Some shutters are equipped with built-in self-timers, which make it very easy to get pictures of this type.

"First, set up the camera on a tripod or other firm support. Then arrange your lights to get the effect you want. At this time you may want to enlist the aid of a friend, to serve as 'stand-in' while you compose the picture. If you are working alone, you can observe the effects of different lighting arrangements in a mirror. Once the lights are set up just as you want them, check to make sure that the camera is aimed at the space you will occupy when the shutter clicks. Then compute the exposure as usual, set the self-timer, and you are ready to step into the picture. There is a measured delay in tripping the shutter by this method, and you will have plenty of time to take your place in front of the camera and compose yourself before the picture is taken. If you have practiced a few shots beforehand, without film in the camera, you will know just when the shutter is going to click and will be ready for it." *BUT—IT ISN'T ALWAYS AS SIMPLE AS IT SEEMS.*

CONTINUED →

Assuming that you are using the type of self-timer that fits on the end of a cable release, it really is a simple matter to attach the gadget to the camera. Built-in devices are even easier to employ.

Getting the lighting arranged isn't too difficult, if you use a mirror to observe the effects as you go along. Of course it would help to have six arms—but it can be done.



After setting the self-timer you dash to your place in front of the camera. You know you have plenty of time, but still you dash. You assume a pose like this. It may be just what you want—but it isn't what you'll get!

At least 30 minutes seem to pass while you wait for that shutter to click. You peek out of the corner of your eye at the self-timer. Has it slowed down? Has it already tripped the shutter? Everything seems to blur. IS IT MOVING AT ALL?

You get impatient and look directly at the self-timer. Now it seems to have stopped for sure. You begin to wonder whether maybe you shouldn't get up and see what has gone wrong with it. You feel (and look) disgusted.

IT IS STILL WORKING! Panic seizes you as you realize it must be ready to go off at any instant. You struggle desperately to regain composure and recapture that confident feeling of your original pose. The shutter clicks. You have made a self-portrait!

The ABC's of ENLARGING

Photographs and Text
By JOSEPH FOLDES

High or low, key determines the effectiveness of your pictures. Here are tips on how to control it

THE expressions "high key" and "low key" often are heard in amateur circles, mostly in connection with taking pictures, not printing. However, the key in which we print our negatives is quite important. Before going into the details of the process, let us make clear first what we mean by high-key and low-key pictures.

Look at the examples below. In the checkerboard pattern of Figure 1-A there are black squares of equal size in a light field. The eyes wander from one black square to another without any one attracting more attention than another. Now look at Figure 1-B. Here is a black square in a white field. The eye is attracted instantly, and as there is nothing else to divert our attention we keep looking at the black square. This is the high-key technique, with the main subject or parts of it darker than the rest of the print to attract and hold attention.

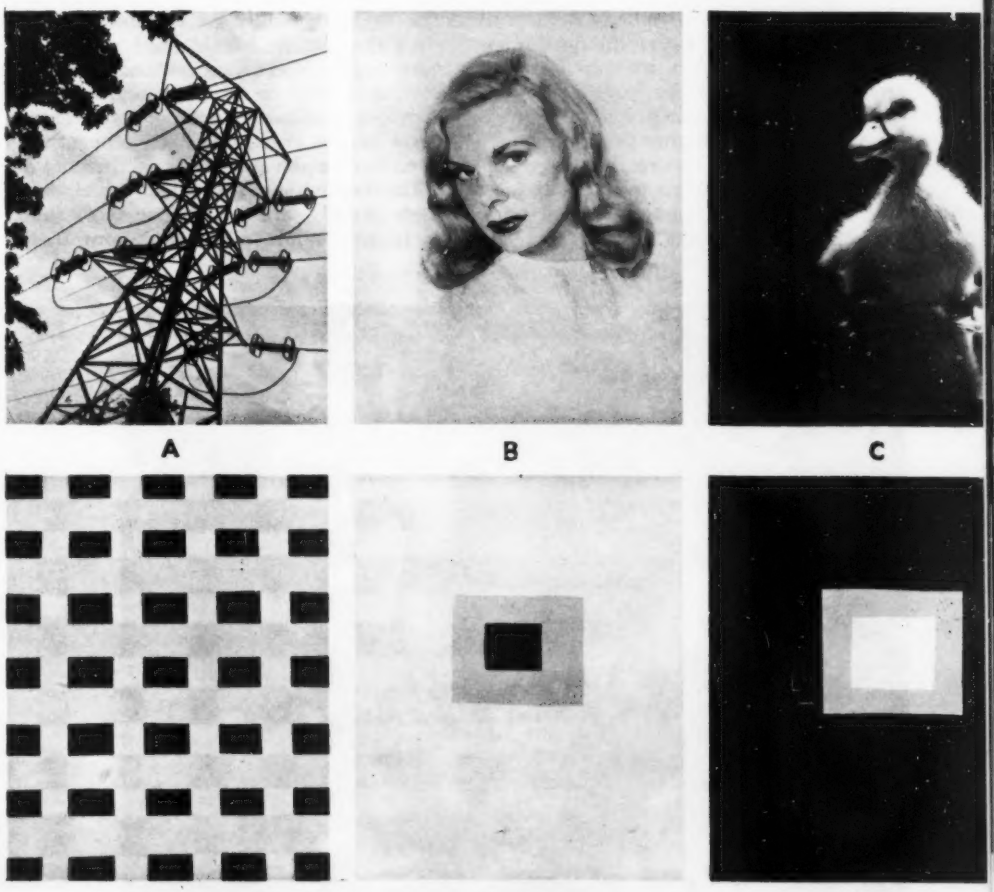
Figure 1-C shows a white square in a black area. Again the eye is attracted to it. This is the low-key technique, with the subject standing out by virtue of its light accents against a dark background. After inspecting these illustrations we can see that a print with an over-all even tone does not hold our attention as well as one that emphasizes the subject in one way or another. This is shown pictorially in the illustrations which appear above the abstract patterns.

From this we can see that, to hold attention, the main subject of a picture should be either darker or lighter than the rest of the print. This should be achieved when taking the picture, by proper lighting and choice of background, but we are not going to discuss that part now. What we are interested in at present is how we can improve the picture in this respect after it has been taken—and how we can make its key higher or lower in printing.

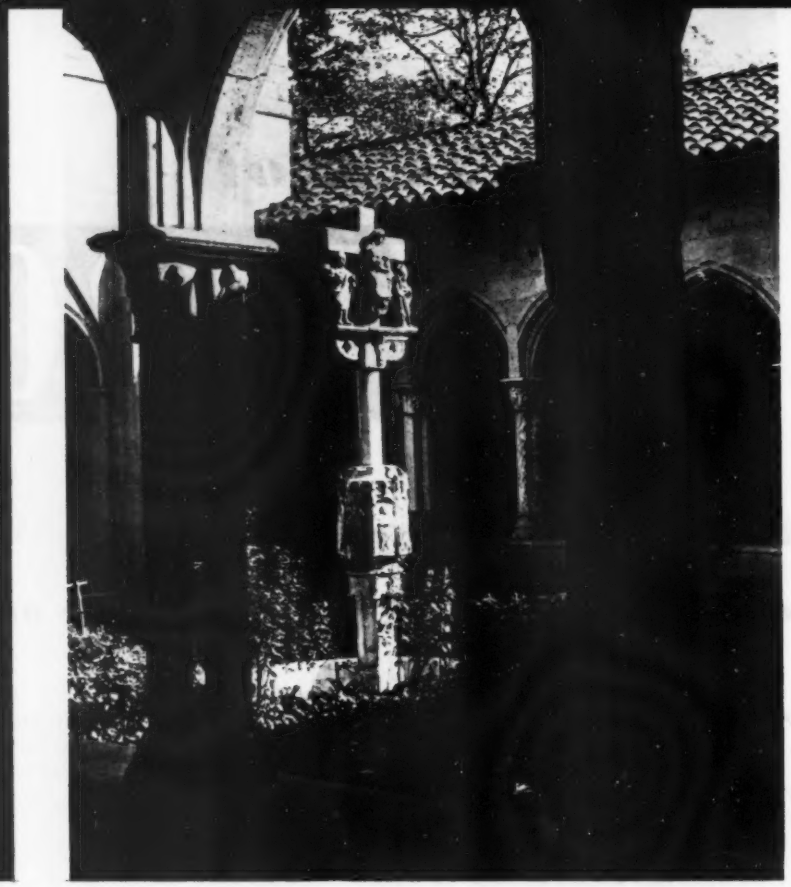
We can raise or lower the key of a picture by control during enlarging. If we are not satisfied with a straight print of a certain negative, if it is not interesting enough, we can often improve the picture by changing its key. There are several methods at our command. To place a print in a higher key, we can hold back parts to lighten them and so allow the main subject to stand out by being darker. We can crop distracting parts which many times change the key of our print. We can use harder or softer paper to subdue or emphasize parts. To lower the key of a picture we can burn in, flash, and do different things to print the secondary objects darker.

When we speak of changing the key of the picture, making it higher or lower, we do not mean that the final result will be a pure high-key or low-key print. Such pictures are extremely rare. All we do is print the negative in a higher or lower key than a straight print would have given us, in order to emphasize the main subject or achieve a more artistically satisfying pictorial effect.

There are negatives where changing the key is not possible. The picture in Figure 1-A is one of these. It is like the



1 The effect of proper key in emphasizing the subject is demonstrated by these abstract patterns and the pictorial illustrations which accompany them. A neutral pattern (A) with equal light and dark areas lacks emphasis. Its similar parts compete for attention and there is no one point that attracts the eye. In a high-key pattern (B) the large, light background area makes the darker tones of the subject stand out. For a low-key effect (C) a large, dark background area emphasizes the light subject.



2 **A straight** print of this scene (right) failed to satisfy the author. The light areas of sky and wall clamored for attention, overwhelming the real subject—the cross. The picture was improved by placing it in a lower key. This was done by cropping away part of the sky and the light wall at the left, and darkening the remaining light areas, except the cross, with flashing.

pattern below it. The light parts are all the same tones and so are the dark ones. Looking at this print we can not find anything on which we could rest our eyes. There is no room for improvement by printing it in a higher or lower key.

The picture in Figure 1-B is a vignetted portrait printed in a rather high key. Vignetting is always a good trick to help you get prints of a higher key. The resulting white background emphasizes the subject. It is used mainly in portraiture. Vignetting not only helps in placing a print in a higher key, but also provides a chance to remove unwanted parts of the background to concentrate attention on the subject.

The picture in Figure 1-C, which is a more nearly true low-key shot (and there can be no argument about that) required quite a different printing technique to make the most of it. When it was printed on a hard paper, which made the background sufficiently dark, the fine details of the duckling were lost. To preserve these fine details a softer paper was needed, and the background had to be burned in to make it black. This was a rather ticklish job on account of the fancy outline of the duckling, but

3 **Simple overexposure** was the trick that improved this picture by placing it in a lower key. The image of the ducks in the negative was dense enough to permit it; otherwise dodging would have been required to keep them light.

4 **Cropping,** as shown by black lines, raised the key of this picture by eliminating dark details that attracted too much attention.

the pleasing result made the trouble worthwhile.

Now look at Figure 2. The straight print of this picture is not a good one. The subject (the cross) is overwhelmed by the light area of the sky and the light parts of the arch in the foreground. Cropping alone would not improve it sufficiently because the most drastic cropping still would leave in the picture enough of the light area to "kill" the subject. To save the print and make quite an attractive picture of it we cropped everything possible and then flashed the print at the top, blackening the portion of the sky still showing and subduing the pattern of the roof and the arch in the foreground. What we actually achieved by all this operation was to lower the key of the print, which has become a true low-key picture arrived at purely by proper printing procedure.

A different technique was employed to make a low-key picture of the photograph of the ducks in Figure 3. Here the image of the main subject matter was sufficiently dense in the negative to permit over-all overexposure without dulling the highlights of the print. To employ the overexposure technique for emphasizing the main subject of a picture we need dense highlights in the negative. Otherwise the highlights of the print will be dulled by the overexposure. In some cases we can prevent that simply by holding back the highlights by dodging them during printing.

Figure 4 is a rather pretty picture. Its fault is that it is "bottom heavy." By this we mean that the dark parts at the bottom unduly attract attention. By cropping the print at the black lines we make it a higher key picture because we eliminate the dark parts at the bottom and at the same time we concentrate attention on the girl.

Even a true high or low-key picture which was correctly taken has to be printed carefully to get the proper effect. Figure 5 is a print of a high-key shot. Some people may disagree because the branches are dark, and they would not call a picture high key with anything so dark in it. But we prefer to call it high key on account of the overwhelming proportion of the light areas. As far as printing was concerned, the problem was the following: printed on the proper grade of paper the branches were not so black, but the texture of the snow and the delicate shadows on it were not accentuated sufficiently. By printing it on a grade 4 paper (extra hard), we lost the detail in the branches but gained immensely in the quality of the snow texture and shadows.

The pictures of the dogs and the cat (Figures 6, 7, and 8) were all improved by placing them in a lower key, using various tricks under the enlarger. In printing Figure 6, a paper one grade harder than required was employed. This made the face of the dog light in comparison with the rest of its body. Burning the sky dark emphasized it further. All of this manipulation lowered the key of the print until everything was dark but the main subject—the dog.

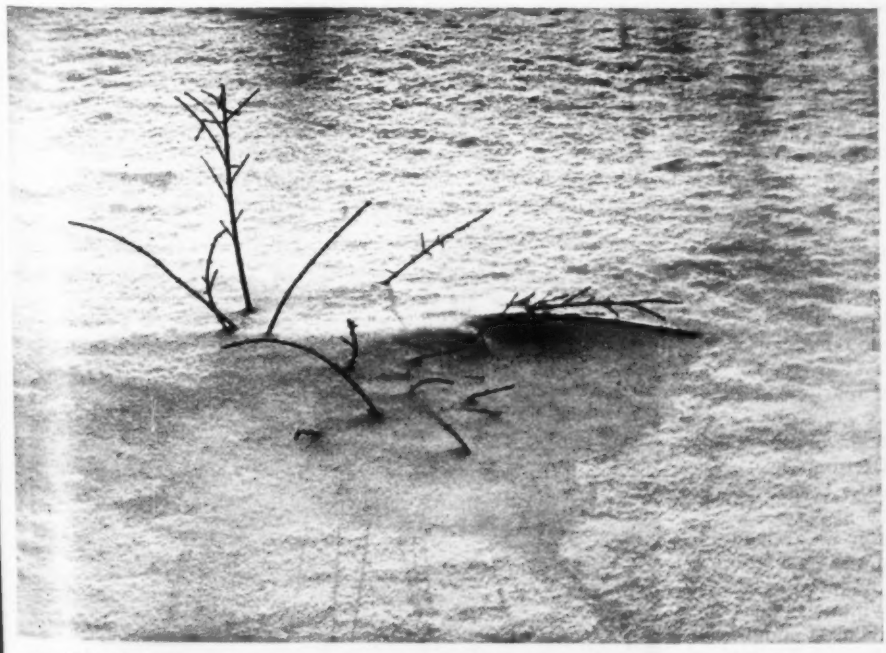
Figure 7 was almost a low-key picture to start with, but the light foliage in the foreground was distracting in a straight print. It was flashed over sufficiently to subdue it, but enough was left of it to preserve the outdoor effect. A somewhat similar technique was used in lowering the key of Figure 8. The background was flashed black, and the lower left corner was flashed dark where the legs of the dog had formerly provided a light area leading out of the picture.

Cropping was employed to improve Figure 9, as shown by the black line. This eliminated the light part at the bottom, which was disturbing, and lowered the key of the print. On the original

(*Continued on page* 152)

6 **Contrast** was obtained by using harder paper and flashing the background to emphasize the dog's face.

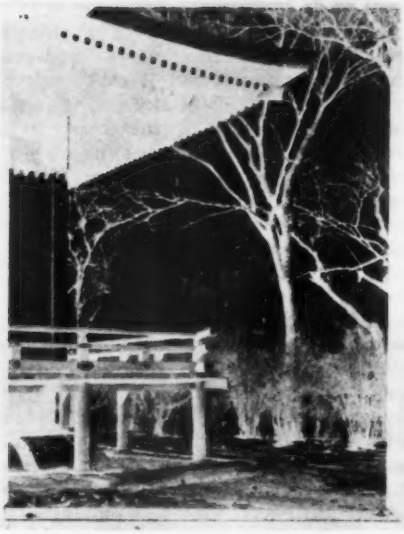
7 **Flashing** was employed to darken foliage in the foreground, which was a distraction in the straight print.



5 **This high-key** picture was improved by printing it on paper one grade harder than originally required. The effect was to increase contrast as needed to enhance texture in the snow, at the expense of losing unimportant detail in the branches.

8 **Composition** was improved, and key lowered, by darkening background and lower left corner of this picture.

Relaxed and contemplative, Harry K. Shigeta is pictured here by Fred W. Edwards.



Original negative from which Shigeta made the print "Nocturne" shown on page 74, lacks composition and dramatic mood.

. . . this is SHIGETA

By RUS ARNOLD, APSA

AT THE TURN of the century Seattle was a port where the Orient met the Occident. Heavily laden ships dropped anchor daily, and longshoremen and watchers crowded the wharves. Late one day, a young fifteen-year-old stood at the rails of an inbound freighter and eagerly scanned the docksides.

But while this youngster had been eastbound, a letter had passed him going to his home—a note which instructed him to wait for a new address, as the uncle who was to provide his home and education in the new country had moved far inland.

There was no uncle to meet Harry Shigeta on the wharves that day, and now he often wonders what the road might have been had his relative been there to take care of that young and lonely arrival.

Where would Harry Shigeta be today if his uncle had financed his education as planned? Would he nevertheless have become a successful photographic illustrator? Had he not become the pupil of a famous stage magician, had he not gone on the vaudeville circuit himself with a magic show for a time, would he still be the fascinating lecturer on pictorial photography that he is today?

Where would all his pupils, his proteges, and his followers get the help, guidance, and inspiration he gives so generously? Who else would have worked out the techniques of photographic control in which he has pioneered and triumphed?

He was a lonely little boy back there in Seattle, but today he has many more personal friends, many more grateful admirers than he can count. Those early years after he arrived here from Japan were critical in the growth of the boy who was to become Harry K. Shigeta, M.Ph., FPSA, honored guest at dozens of photographic functions, trustee of Winona School, head of a large commercial photography studio, a most sought after and a most easily obtained lecturer, teacher, and print critic, and still a true amateur. But this is what the man has achieved. Circumstances were different many years ago.

Alone, Shigeta resourcefully found his way to a Baptist Mission, where he secured board and lodging in return for odd jobs. Before long he was attending art classes.

He purchased a box camera on a mere hunch—happening to see one in a store window one day when he was pondering the problem of the time needed to study his models. He didn't know how to use it. The first exposure Harry Shigeta made with that camera was no exposure at all. It was a complete blank.

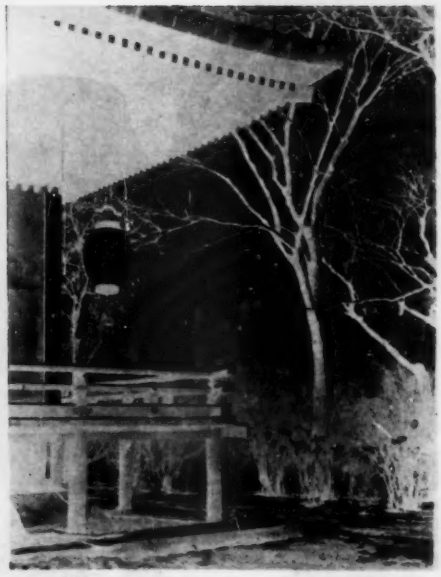
Taking the camera into the dimly-lighted art studio, he pointed it at the model, pressed the button, and let George Eastman do the remainder. He didn't know then about tripods, spotlights, color sensitivity, or time exposures. So a piece of blank film remained blank.

Harry has never forgotten that first failure; lest he forget, there is a box camera on his desk to this day, and he often uses it on field trips. Today any photographer with a problem can turn to him for sympathetic guidance, help, and encour-

"1864" has never been exhibited by Shigeta, but is shown here to demonstrate his ability to handle paper negative technique. Compare this first print with modified print on page 66.

First print is first step in creating "Nocturne." The successive steps explain what turns a snapshot into a salon print.

Film positive was dyed to lower tonal values, lantern and snow were etched in the film, while lettering was printed.



In the second negative, lantern chain, top, and bottom are etched in. Note that lantern creates a new center of interest.

Gentle, patient, Harry K. Shigeta, who gives unselfishly to teach others the photographic techniques which he has mastered, today is known by pupils and admirers as amateur photography's best friend

agement, and many do and are glad that they have done so.

One thing you had to say for him. He wasn't easily licked, and he learned quickly. Before long he was out trying to photograph clouds with that box camera, and he couldn't understand why the clouds did not register. Soon he learned that a much shorter exposure was needed; to get the results he wanted, he learned to process the film himself. Unable to control the fast-working new developing-out paper, he turned to the slower printing-out paper (P.O.P.), and spent hours in the sunlight printing his negatives. There he began to combine negatives of foreground images with negatives of clouds to the consternation of his art instructor who pointed out that clouds, like everything else, have perspective, and you can't shoot up towards a cloud and then print it down on the horizon.

Shigeta had no fancy equipment to stop action, but he had imagination and a knack for photographic tricks. It was with his Brownie that he produced his first "controlled" pictorial photograph, based on a negative of a friend aiming a target rifle. Fine pencil lines drawn on the tiny film represented the bullet in flight, but the puff of smoke was lacking to give a sense of reality. So when next he put the negative and paper into a printing frame, he placed a tiny pinch of cotton over the glass where the image of the gun-muzzle showed. After the frame with its piece of cotton were in the sun long enough, he had a picture of a hunter firing a rifle—with a tiny puff of white smoke pouring out of the muzzle!

Harry Shigeta's use of controls in photography have come a long way from that tiny piece of cotton. Now an old hand at montages and multiple exposures, he early became a master of the paper negative process, which makes possible changes in the image by the use of pencil, crayon, or charcoal on an intermediate paper positive and a subsequent paper negative from which the final print is made by contact printing.

Not satisfied with the loss of photographic reality that too often resulted from the paper grain, he pioneered in the diapositive process, now rapidly growing in popularity. This newer process uses film instead of (*Continued on page 86*)

A paper negative the same size as the finished print is made for the first step in correcting tonal values in certain areas for the finished print. Corrections are made with soft pencil.

The back of the paper negative shows penciled corrections. The background is lightened, and some shadow areas of the face and beard are softened to lessen contrasts in the final print.

SELF-PORTRAIT

The versatility and imagination of this craftsman, which has won him the regard and affection of his contemporaries, is illustrated here in these photographs

Pictures

By

H. K. Shigeta

FPSA

ASK PEOPLE who know Harry Shigeta to tell you of his abilities. Perhaps some will mention his patience, his craftsmanship, some his imagination, his sense of composition. But all will mention above everything else the one thing which has endeared him to friends and followers, to pupils and contemporaries. And that is his quick and ready willingness to lend a hand to the amateur, to put his attention to their problems.

For more than anything else, Harry Shigeta is at heart the sincere amateur in photography and has never lost that outlook or the feeling of kinship with that group. Giving generously of help, guidance, and inspiration, Harry Shigeta has more than earned the respect and affection of those in photography.

No one can accuse him of having been caught with one foot in a rut and with nothing more than a wistful eye on the horizon, for Shigeta has pioneered in many techniques of photographic control and in fine photography. The accompanying photographs have been chosen to illustrate his versatility in choice of subject matter, and his imagination in handling materials which are capable of improvement or some special treatment. Technical data on these pictures will be found on page 90.—

PORCELAIN AND GLASS

Two negatives and two techniques are combined in a texture study.

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PARADE OF THE SNOWMEN

Typical of the pictorial photographs that Shigeta makes for his own pleasure, this winter scene is enhanced by the low afternoon sunlight which blends contrasting tones.

MAELSTROM

Widely exhibited, this famous figure study shows Shigeta's ingenious use of props. Lens, white cardboard, and a ferrotype plate were used in making background negative.

1864

Modeling the forehead, nose, and beard for this study called for more than two hours' work with stage makeup. Details of the paper negative technique are given on page 60.

LOW TIDE

Many times shown and reproduced, this Shigeta pictorial required painstaking work on a film positive. Tonal values were modified, objects removed, and water highlights added.

HAND MILLS

Dramatic illumination in this industrial assignment for the Inland Steel Company is achieved by placing four movie floods at left rear to create a center of interest.

INDUSTRY'S CAULDRON

White-hot steel impressed Shigeta when, without equipment, he went to Inland Steel to arrange the facing picture. His ever-ready Contax came in handy for a candid shot.

PRIDE

The camera viewpoint in this brilliantly lighted photograph, taken for promotional advertising, brings the viewer into the warmth and friendly atmosphere of the scene.

PASSION PLAY

Dark areas frame the subjects of this studio shot, directing attention to the center of interest. Well-staged scene shows Shigeta's ability to handle multi-model pictures.

TAP

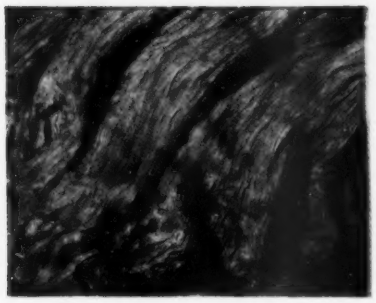
Well-controlled lighting on this gleaming tap reveals details of the polished steel surface and holds texture. Now compare the techniques in this and the facing picture.

TEXTURES

Ten separate textures make this commercial illustration unusual. Note how Shigeta has revealed each quality, yet subordinated them to the main subject—cake a la mode.

NOCTURNE

Kodak



Edward Weston's first serious work in color

Lifelong devotee to black-and-white, Mr. Weston found in Kodachrome Film a medium in which, for the first time, he could fully express himself in color ... as demonstrated here and over the page

Glittering Sea—1/25 second at f/16

Point Lobos—1/5 second at f/16

WHEN Kodak asked Weston to make a picture of Point Lobos, in California, he wrote, "I know Point Lobos better than anyone alive or dead but I don't know color If you consider Kodachrome sufficiently foolproof I might undertake your assignment." As you see, he did handle the assignment . . . magnificently . . . "Almost to my surprise I got several which I like very much, in fact I made only one error in tim-

Brown Rocks and Blue Sea—1/25 at f/16

BRILLIANT, versatile, uncompromising practitioner of pure photography, first winner of the Guggenheim Foundation Award for Photography, honored by a one-man show at New York's Museum of Modern Art, Edward Weston takes to color . . . with great success, as you will agree when you study the

Waterfront—1/5 second at f/22

ing. Maybe this experience will convert me to color!" Later: "I am air-expressing 13 transparencies today; so many because I wanted reactions to my first Kodachrome pictures, in fact my first serious attempt at color. Several equal my best in black-and-white, or at least seem to in my first enthusiasm!" Still later Mr. Weston wrote this conclusion to his initial Kodachrome venture: "I feel color will be part of my future."

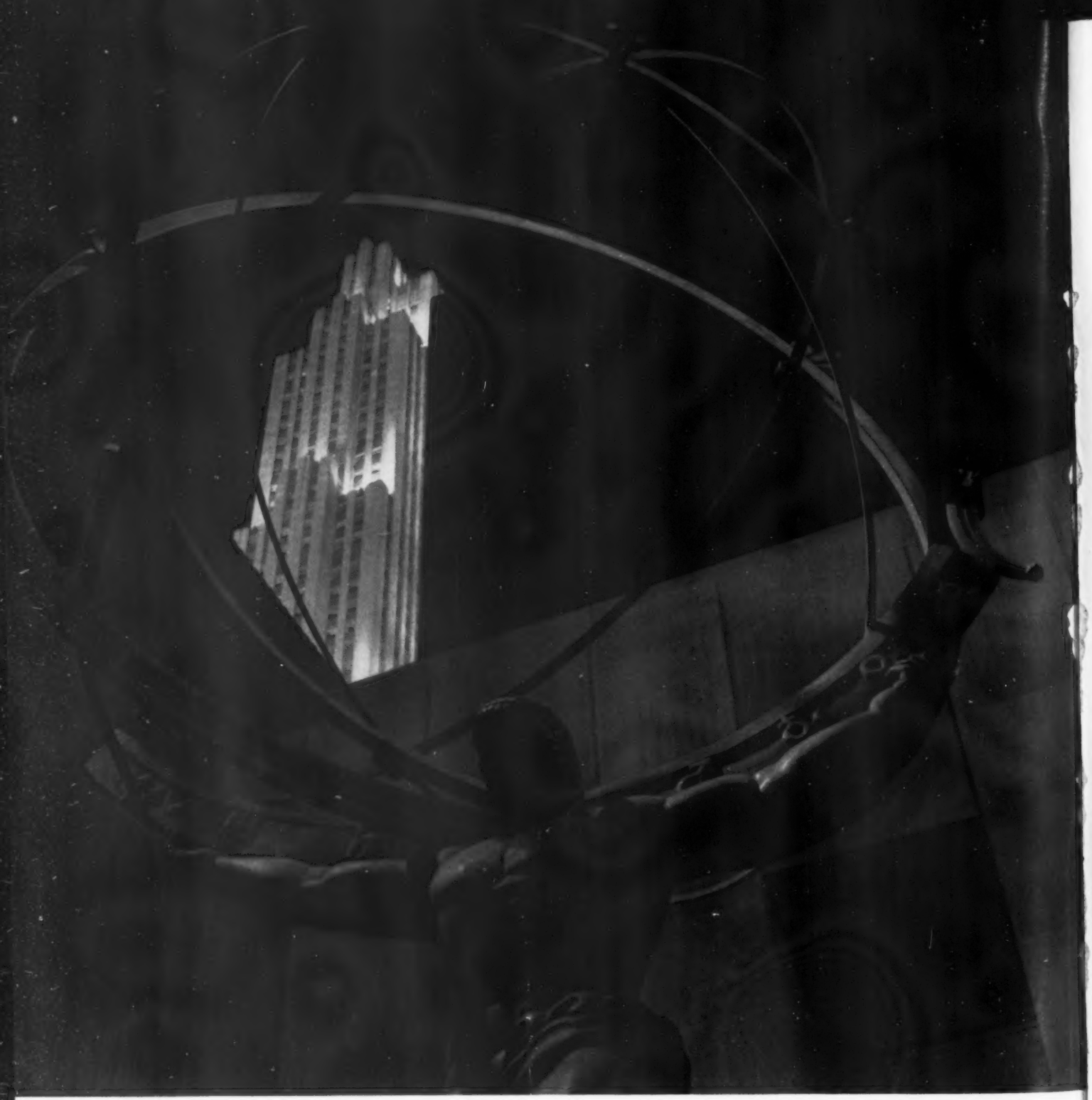
accompanying reproductions from his Kodachrome transparencies.

If you have been working only in black-and-white, isn't it high time you joined Edward Weston in exploring the boundless possibilities which Kodak color holds?

Kodak color includes Kodachrome Film and Prints, for users of 35mm., Bantam, and sheet-film cameras; Kodacolor Film and Prints for roll-film camera users; Kodachrome Film for home movies; the new user-processed Kodak Ektachrome Film in sheets; and the Kodak Dye Transfer Process for full-color prints you yourself make . . . Plan now to begin your color career. Consult your Kodak dealer.

IT'S KODAK FOR COLOR

Kodak



WORLD OF TODAY—Harvey A. Falk, APSA

For "full-strength" prints—OPAL G

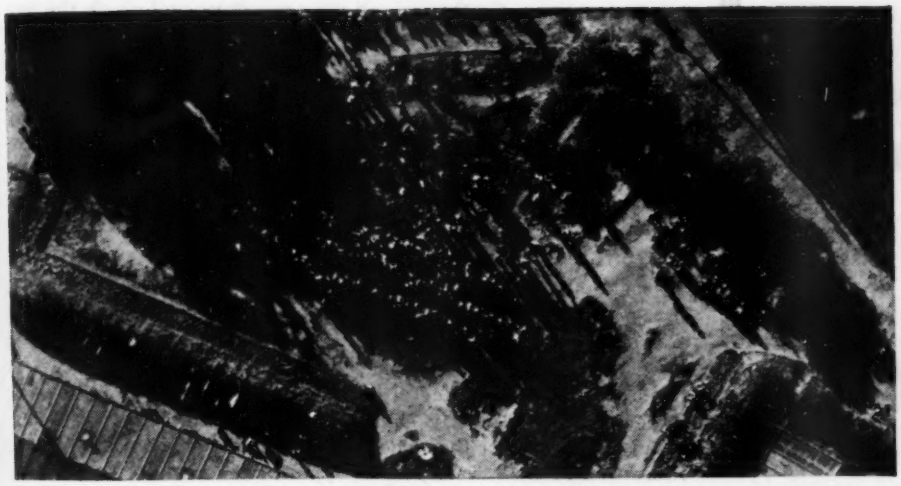
NIGHT scenes jump from white to black; but you don't want "chalk-and-tar" prints. Use Vitava Opal G for smooth modeling in the grays, good separation of tones, brilliant highlights, strong, rich blacks. Let Opal G print your negatives full strength . . . preserve, not lose, delicate details. You'll rate higher in the salons with Opal G prints.

KODAK PAPERS bring out the best in your negatives. Use the Data Book on Kodak Papers for detailed technical help. It covers characteristics, printing for quality, processing, toning, mounting, and finishing exhibition prints. 25 cents, at your Kodak dealer's . . . Eastman Kodak Company, Rochester 4, N. Y.

Kodak

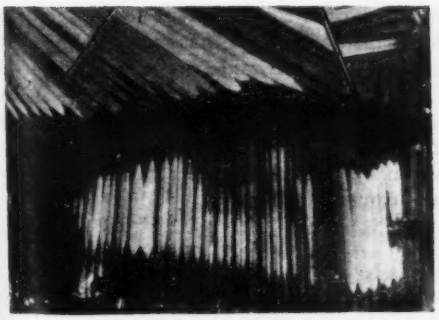
PUZZLE PICTURES

These picture oddities may be a puzzle to you, but to an aerial photograph interpreter, they have real meaning. How many can you identify?

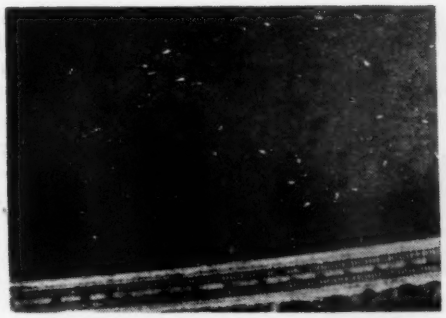


1 The objects in the center of this picture are not poles with white tops. But the most commonplace of scenes, when photographed from great heights, frequently become puzzling to the untrained eye. These photographs were made by Royal Air Force cameramen. Descriptions of pictures are given in the box at bottom of the page.

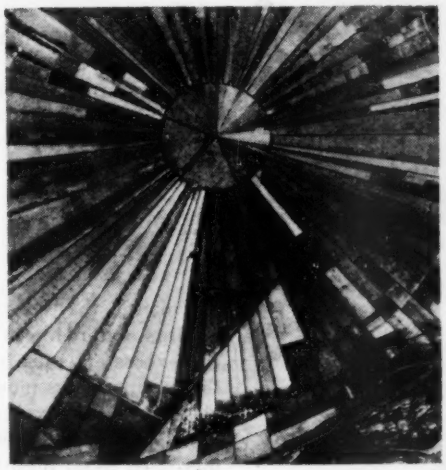
2 It might be an x-ray picture of a snake wriggling through a tube, but the interpreter found a better solution, but then, this was a familiar picture.



3 This may look like a surrealistic drawing, but as a reconnaissance shot, it revealed valuable wartime information.



4 Badly scratched negatives may turn out like this picture. Here's a clue. Those are railroad tracks at the bottom.



5 You may draw doodles like this often, but the French people weren't doodling when they worked out this pattern.

6 Object at left resembles a bent pencil, but it isn't. All pictures were taken over Europe during World War II.

THE ANSWERS

1 Personnel at a German airfield casting long shadows as they fall in three ranks for parade or dismissal.

2 Five derailed passenger coaches which have fallen down an embankment. This occurred near Montelimar in France.

3 Odd pattern is caused by seepage over polders (reclaimed land below sea level) due to deliberate flooding in Holland.

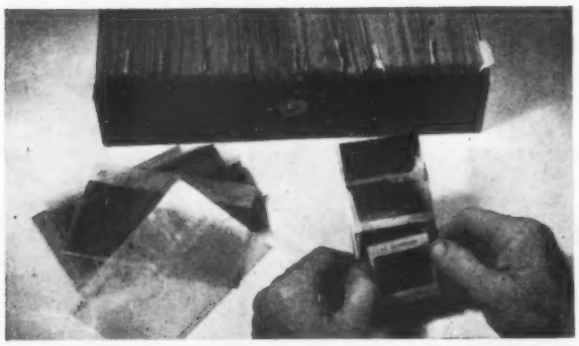
4 A herd of cows grazing in a meadow alongside a railway track.

5 A system of cultivation in the wine-producing district of Beziers, in the south of France.

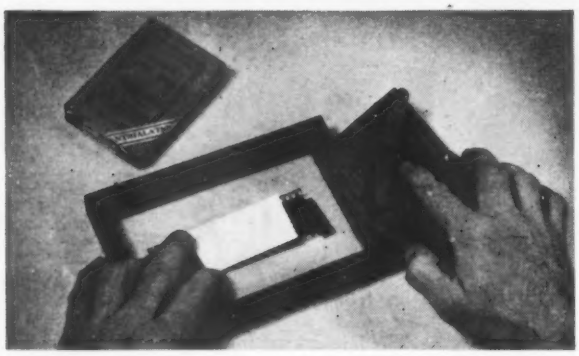
6 Uncompleted railway viaduct, with main piers casting long shadows across the countryside.

SLIDE TRANSPARENCIES from BLACK and WHITE Negatives

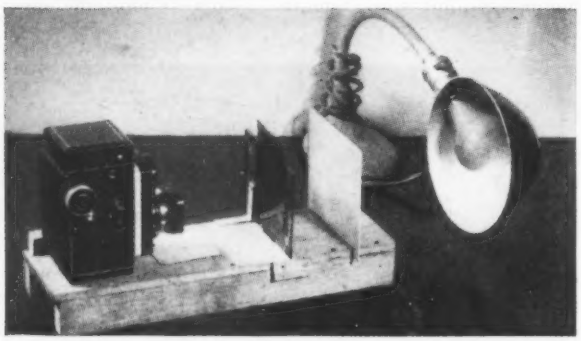
By RUTH HUNTER



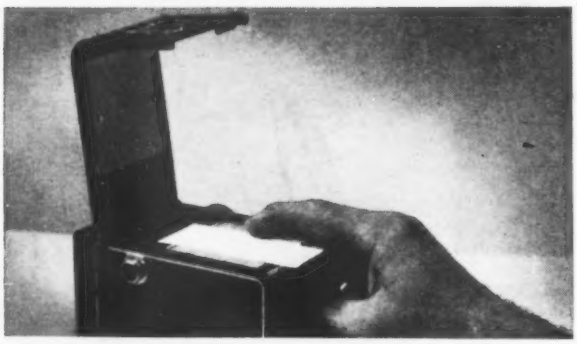
1 If you use a projector to show Kodachrome slides, you can easily supplement your projection shows with slides from black-and-white negatives. Go through all your negatives and check the image size with a Kodaslide mask to see if the useable area can be contact printed. If the desired part of the negative is too large to fit properly in a 2x2 slide, it either can be copied with your camera or reduced to correct size with an enlarger. Slides made from some old negatives can make a great hit at your next show.



2 To make a contact transparency, put negative, emulsion side up, in a printing frame and tape one end to the glass. A piece of positive or process film is then placed over the negative, the frame is closed, and an exposure is made to a white light. From two to five seconds at eight feet from a 25-watt lamp is a good test. Develop in D-72, or any similar developer, (diluted 1 to 2) for about two minutes; then check development against a safelight. Rinse film in clear water, fix in hypo for ten minutes, and wash.



3 When copying a negative too large for a contact print, the camera is fixed to a board with a tripod screw. A masked clear piece of glass is put in a groove at a given distance from the lens, and a piece of 3x4 groundglass is placed behind the clear glass. With tape, fasten the negative to the masked clear glass, and illuminate with a 100-watt lamp two feet behind the groundglass. Expose with positive or process film. Experiment with a piece of groundglass in the back of open camera for desired operating distance.



4 To use 35 mm positive film in cameras other than 35 mm size, make a thin cardboard mask for the back of the camera and tape a strip of film over an opening the proper size in the mask. Use the same procedure in a 35 mm camera to save film—take single exposures and develop them as you go along. This way each slide gets individual treatment. Hold an exposure meter about an inch from the negative to get the correct exposure, and use a small stop for utmost sharpness. Develop and fix the film as in contact printing.

5 To mount the finished transparency, use the standard ready-mounts obtainable in boxes of 50. The film is centered in a mask, the excess ends are snipped off, and the film is then slipped into the mount. Glass mounts also can be used if desired. Transparencies thus made from your best negatives and projected on a screen will enable your friends to see and enjoy your pictures in their increased tonal quality and life-sized large projection. The slides are a big improvement over passing around a bunch of snapshots.

WARD PEASE DISCUSSES

The Geometry of COMPOSITION

THERE are many different approaches to the problems of composition. This is a subject which can be treated in a very indefinite and nebulous fashion, leaving the reader in a somewhat dazed condition, or it can be handled like a lesson in geometry. I am going to employ the latter method here—although the effect on the reader may be about the same.

The incident that started all this arose when a print under discussion at a club meeting was criticized from the audience because it was "too nearly square." This led to some discussion from which it might have been deduced that there was some kind of a rule against square prints, or at least in favor of rectangular prints of some particular proportions.

Before going on, I want to bring in two other incidents bearing on the same subject. Not long after the above discussion, I was viewing a very interesting show at the Chicago Art Institute. One room full of paintings intrigued me more than any other. I found it quite pleasant to stay right there and enjoy them. Suddenly I happened to notice something unusual. More than half of the paintings in the room were square!

The other incident occurred when our club had the good fortune to have as joint print critics Frank Fraprie and Edward Weston. In the course of the evening Mr. Fraprie mentioned having acquired a 2¼x2¼ camera. He said that at first he composed in rectangles, allowing for cropping at top and bottom or sides to get proportions. It was not long, however, before he found that he was filling the entire area and composing square pictures on the groundglass. I believe that he mentioned having heard of others having the same experience.

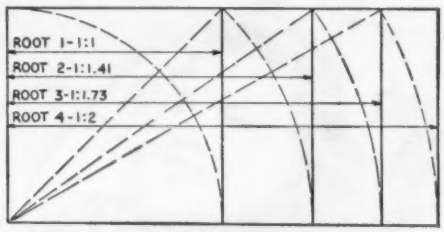
If the normal proportion is not a square, what is it then, and why? In this case there can be only a consensus of opinion based on good taste as a guide; I know of no theorem in geometry for this problem. I can recall a grade school art teacher telling us that the most pleasing proportions for a picture were as five to seven. This gives a ratio of length to width of 1.40 to 1. I believe that somewhere in Paul L. Anderson's writings I have seen the statement that the English "whole plate" of 6½x8½ inches gave the best proportions. The ratio of length to width to be found here is 1.31 to 1.

You can learn much about composition by analyzing the pictures you see. Note how the author placed the strong lines to lead the eye to the figures in this photograph.

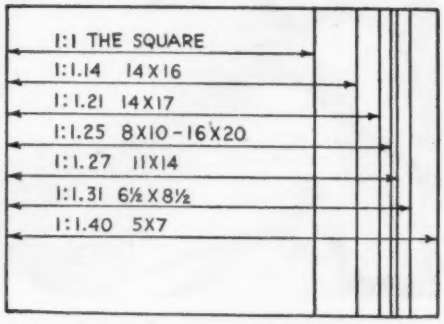
There is a geometrical theory about the basis of good composition called "dynamic symmetry," which has something to say on this same matter. This theory gives us a whole series of proportions which are supposed to be pleasing. Oddly enough, the first of these, or Root 1, is a square. For the next pleasing proportion, or Root 2, we use one side of the square as the short side of the rectangle, and for the long side we take the diagonal of the square. In this case, the ratio of length to width is 1.41 to 1. Root 3 is obtained by using the diagonal of Root 2 as the length. The ratio is then 1.73 to 1. The next similar step gives Root 4 with a ratio of 2 to 1. Although this could go farther, I am sure you will agree that this is far enough.

The 5x7 proportion favored by my grade school art teacher comes very close to Root 2, with 6½x8½ "whole plate" somewhat nearer the square. What are the proportions of the papers that we use? Four by five, 8x10, and 16x20 all have a ratio of length to width of 1.25 to 1; 5x7 has been mentioned as 1.40 to

(*Continued on page* 154)



Dynamic symmetry provides one set of "ideal" print proportions, as shown above.



Most photographers use papers as they come. These are the common proportions.

FORECAST *for* TOMORROW

HOW many times have you looked over the pictures on the Forecast pages, and said something to the effect that you could do as well, or have certainly taken photographs which were the equal or better of ones we've printed? But have you done anything about it? Have you submitted any photographs to Forecast for Tomorrow so that we can see how you stack up against those who have submitted? We would like Forecast to be a sort of display window . . . a coming attractions in photography. And you are the only persons who can help us achieve that aim. We have seen photographs come over our desk which are as good as those many professionals are publishing today, and we know there are more of the same in your files. So how's about getting those pictures out of the mothballs, looking them over with a critical eye, and sending the best of them to us. It may be just the photographic stimulant you need. We feel that technique and ability are not vested merely in a few, but that you have them too . . . so make that try. Help us to make this feature a help to those who can make Forecast for Tomorrow exactly that.—

All photographs submitted for this department should be accompanied by technical data, and the sender's name and address must appear on the back of each print. Rejects are returned only if sufficient postage is enclosed.

1

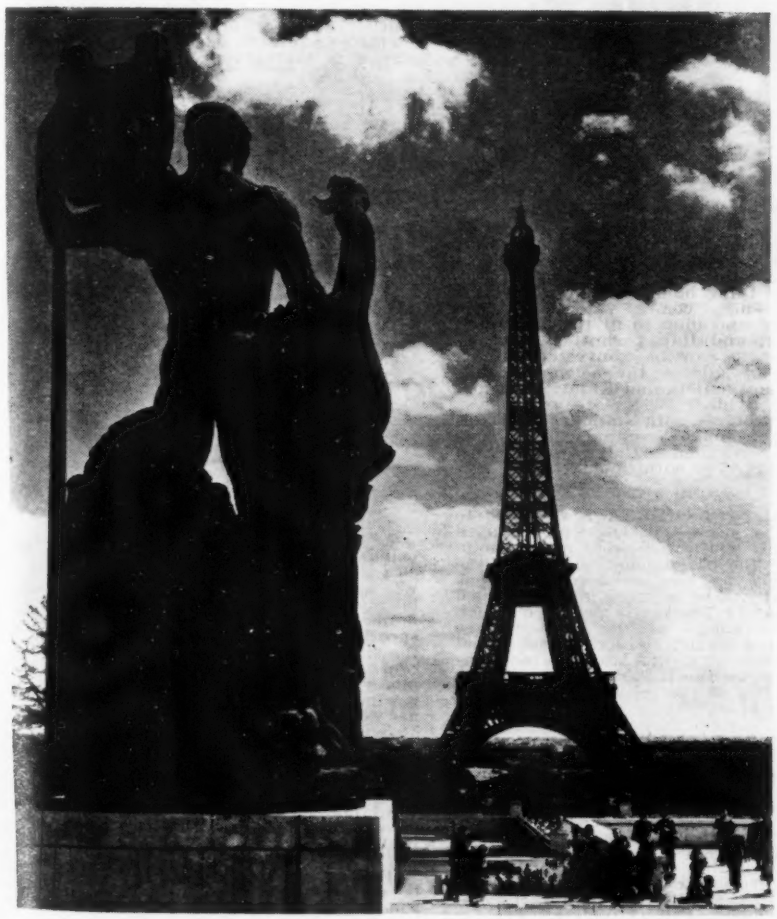
Sunset, by Robert S. Menhert, Los Angeles, Calif. The setting sun seems to blaze a path down to the viewer's feet, creating a great amount of seeming depth in the picture. Note the feeling of three dimensions in water and sand. Rolleiflex, Tessar *f* 3.8, Eastman Plus-X, *f* 8, 1/50 second.

High On A Hill by Marian Tursky, Grand Rapids, Michigan. This picture has several unique components. Note the framing of the face, the oblique composition. Agfa Clipper, *f* 11, 1/25 second.

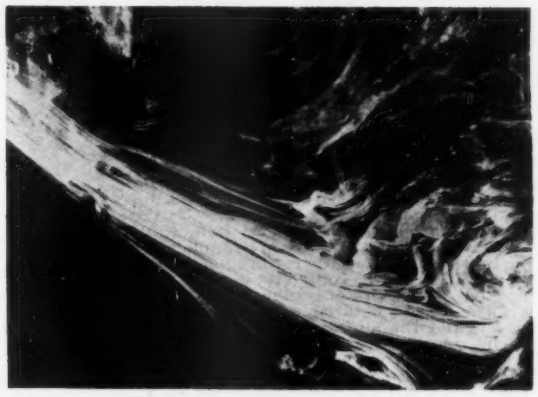
Gridiron Queen by Pierce Jackson, Auburn, Ala. The catchlights which give luster and feeling to a portrait subject's eyes have been captured with competence. Watson 5x7, *f* 8, and at 1/5 sec.

Pensive by Catherine W. Taylor, Cristobal, Canal Zone. Photograph was taken when the child, ill, would have been out at play. Kodak Vigilant, *f* 16, 1/25.

Buck Deer by Sgt. W. C. Graham, Post Signal Lab, Fort Lewis, Wash. Wild animals are among the most difficult subjects to photograph. Here, however, are qualities which make for fine wild-life photography. Subject fills the frame, stands out from the background. Speed Graphic 4x5, single flash, *f* 22, 1/100.



Eiffel Tower by Lt. Everett A. Catlin, Maplewood, New Jersey. Extreme depth of field is apparent in this shot. Statue provides foreground strength, contrasts with the lacelike tower. Agfa 9x12 cm, 1/50, *f* 22, orange filter.

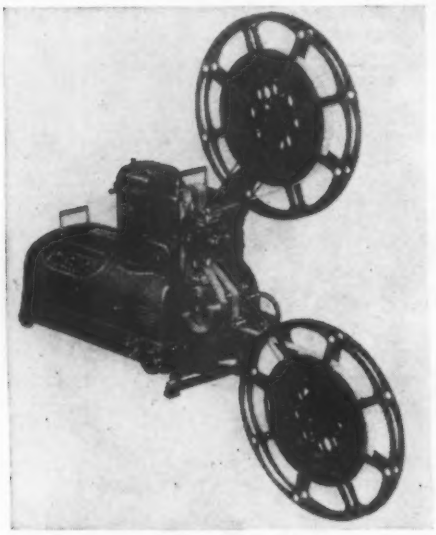


Patterns by Tinos Kortes, Saskatoon, Canada. Negatives left to wash in too-warm water made these fanciful swirls. Salvaged by cold water, the ruined negatives impressed Kortes, who then made this print.

Winter Thaw by L. E. Addington, Wise, Va. The sparkling highlights of curling water set off staid backwater pools. Eastman 616, *f* 11, 1/50 K2 filter.

TRADE NOTES AND NEWS

A NEW SOUND PROJECTOR, the Premier-20, is announced by Ampro Corporation of Chicago, a subsidiary of General Precision Equipment Corporation of New

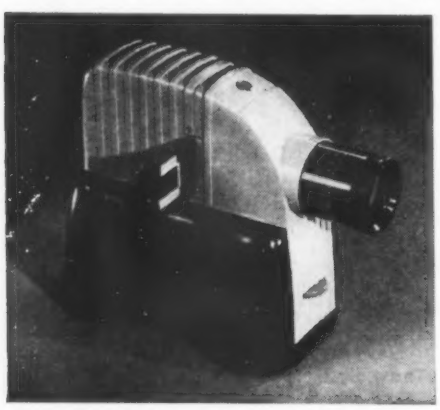


The new Ampro Premier-20.

York. One of its new features is the "swing-out" gate, designed for easy inspection and cleaning of aperture plate and pressure shoe. Other new developments are a roller sprocket shoe assembly which opens and closes automatically with the film gate and also can be operated individually, a quick-centering tilting control knob, and fast automatic rewind. The machine operates at either silent or sound speeds, and provides still frame showing and reverse, with switches on a centralized control plate. A coated 2-inch *f* 1.6 lens is standard equipment. Standard prefocused lamps are employed, including 1000 watts. The machine operates on 50-60 cycle A.C., 105-125 volts. Additional information can be obtained from dealers or direct from Ampro Corporation, 2835 N. Western Ave., Chicago 18, Ill.

INDIVIDUAL SLIDES of scenic subjects and historical places now are available from American Masterpieces, Bell, Calif. A new catalog has just been completed, and includes a new quality rating of all subjects in addition to a complete list of the improved selection of color transparencies. Copies of the catalog are available on request, and the slides are priced at 50 cents each. A duplicating service for double-frame 35 mm color slides also is provided, at a cost of 50 cents per slide for "straight run" work with a minimum order of $2.50.

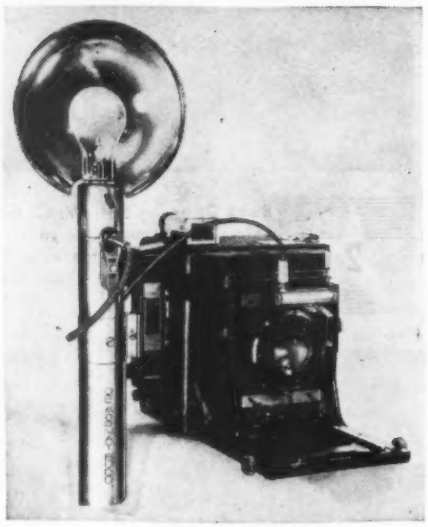
GREATER SCREEN BRILLIANCE is the outstanding feature of the new Master model Kodaslide 2x2 projector introduced at the Cleveland trade show as a part of the Kodak exhibit. It is supplied with a 1000-watt lamp, and may be used with any of four other lamps from 300 to 750 watts. Interchangeable condenser lenses insure maximum efficiency with the available 5,



Kodaslide Master takes 1000-watt lamp.

7½, and 11-inch projection lenses. Condenser and projection lenses are coated, and heat-absorbing glass is employed in the optical system. The fan is designed to send separate blasts of air past the lamp, condenser system, and the slide itself. The projector is made of die-cast aluminum. Focusing is controlled by rotating the lens barrel, and a single knob controls the tilting mechanism. A carrying case is provided with the projector.

TWO NEW FLASH OUTFITS are announced by DeMornay-Budd, Inc., 475 Grand Concourse, New York 51, N.Y. They are the Press Synchronizer, which employs a solenoid tripper, and the Flashing Unit, which is designed for shutters equipped with built-in synchronization. The Press outfit is intended for use with cameras employing lensboards large enough for permanent mounting, and the solenoid unit has a knurled knob for releasing the tripper linkage without removing it from the shutter for time or bulb exposures. The solenoid is mounted on a swivel for convenience in attaching the cord. The battery case takes three cells, and all interchange-



Press Synchronizer with solenoid.

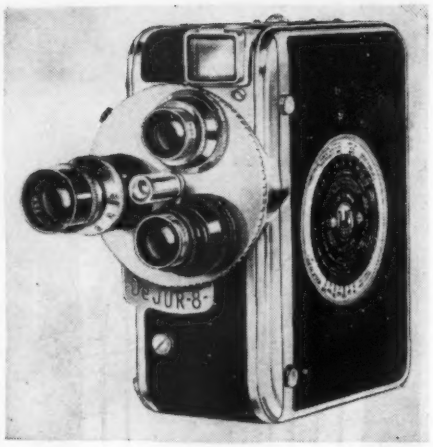
able accessories designed for the DeMornay-Budd Universal model can be employed with it.

The same thing holds true of the Flashing Unit, which comes with a rubber-covered cord and plug to fit the outlets on Ilex, Kodak, and Rapax shutters. At any future time it can be converted into a Press unit by adding the solenoid. Multiple extension outlets and Kalart Focuspot outlet are provided. Prices are as follows: Press Synchronizer with standard reflector, $31.80; with deluxe (contour-control) reflector, $47.85; Flashing Unit with standard reflector, $19.95; with deluxe reflector, $36.00.

A PUSH-BUTTON RELEASE designed to aid owners of press-type cameras equipped with synchro shutters now is available in the Kalart line. It anchors firmly to the camera body by means of an ingenious bracket that can be screwed into the tripod socket. Another bracket is provided which permits attachment of the body release directly to the Kalart DeLuxe Model E and Prism rangefinders, and to the new encircling band on the Kalart Master battery case. The price of the release, including all brackets, is $1.50.

PRINT WASHING is speeded up by Hyp-A-Min, a white chemical in tablet form which combines with the hypo to form a residue that is highly soluble in water. It has been developed by Robely Laboratories, Inc., 475 Fifth Ave., New York 17, N.Y., and the tablets are individually packaged in cellophane, each one sufficient for 16 ounces of washing solution, which will treat six 8x10 prints or their equivalent. The price, direct from the manufacturers, is $1.00 per package of 48 tablets.

A THREE-LENS 8mm magazine camera, said to be the smallest turret camera using standard Eastman 8mm film magazines, was displayed by DeJur Amsco Corp. at the

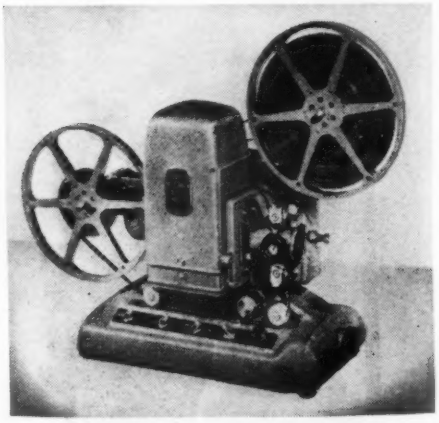


DeJur turret 8 to be available by fall.

Cleveland MPDFA show. It will be equipped with a 1½-inch *f* 3.5 telephoto, a 1-inch *f* 2.5, and either a 13 mm *f* 1.9, *f* 2.5, or *f* 3.5. All lenses except the 13 mm *f* 3.5 are in focusing mounts. Four speeds are provided—12, 16, 24, and 64 frames per second—together with other features to be announced later. Shipments to dealers are scheduled to be made during the third quarter of 1947.

A LIGHTWEIGHT STAND, the Pho-Tel Midget, is manufactured by Moulin-Lindsay Co., 621 S. Lebanon St., Los Angeles, Calif. This telescoping stand is a part of the Pho-Tel-Boom Model 2, but is available separately and will hold up to eight reflectors of the Universal or clamp-on type or from one to three ultra-speed flash lights. It extends to 8¼ feet high, and folds down to eighteen inches.

A BASE-UP LAMP, said to be employed for the first time in any movie projector, is a feature of the new Picture Master 8 mm projector announced by Bell & Howell. "A blackening deposit is formed during the operation of any tungsten lamp," explains B&H, " and in the base-up design this substance is carried out of the beam before



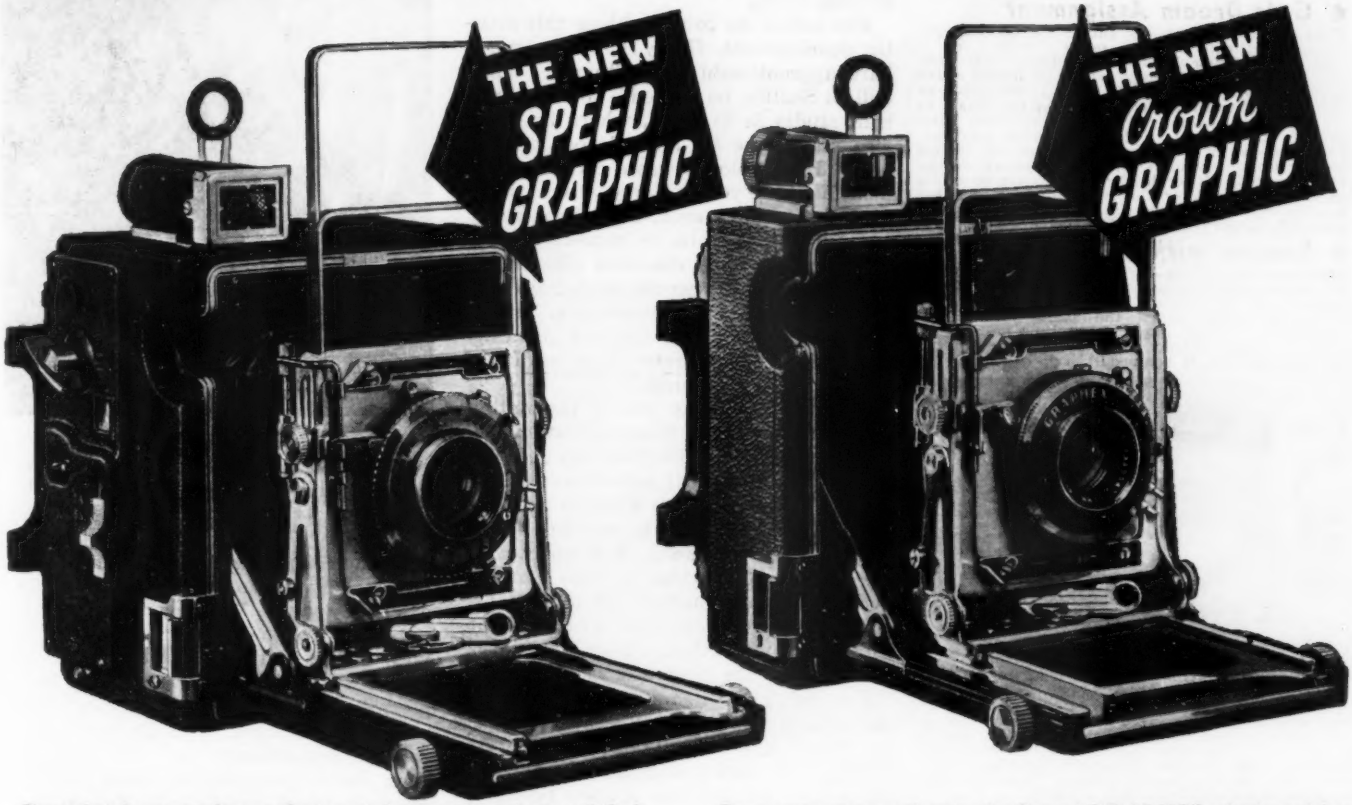
Picture Master features control panel.

being deposited. Thus the side walls remain clear, and the full power of the lamp always reaches the screen." A 750-watt lamp is standard equipment, and a 500-watt lamp can be used if desired. B&H safe-lock sprockets are available to 8mm owners for the first time in this model. It provides a centralized control panel for activation of motor, pilot light, lamp, speed, reverse, and rewind. Still frames are shown with 40 per cent of running brilliance, with the aid of a new heat filter. Forward drive is of all-gear design, and the cooling system draws air in around the film at the aperture, and blows it out to the side away from the operator. Additional information is available from dealers or from Bell & Howell, 7100 McCormick Road, Chicago 45, Ill.

STEREO PROJECTION for the amateur is made possible with the new Stereo-Flector now being produced by Advertising Displays, Inc., Covington, Ky., makers of Stereo-Tach for taking stereoscopic pictures. The new device permits projection of stereo pairs with an ordinary 2x2 slide

(*Continued on page* 190)

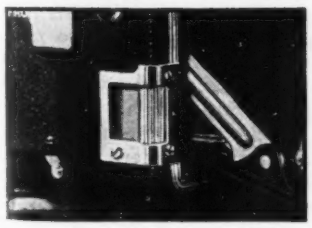
THE GREAT NEW GRAPHICS ARE HERE!



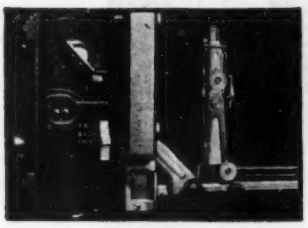
Completely re-engineered—to retain the advantages of their predecessors and to afford new inherent features which mean greater versatility, ruggedness and dependability. Truly these are cameras *made* for great pictures.

Great new companion to the *Speed GRAPHIC*—designed for those who wish *Speed GRAPHIC* advantages but do not require the added versatility of the all-new Focal-Plane Shutter. Both cameras have *body* release—positive kickout spring.

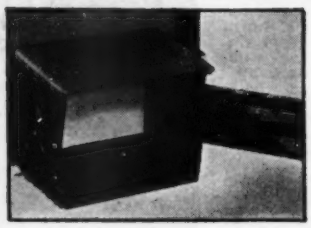
THESE AND MANY MORE NEW PLUS FEATURES!



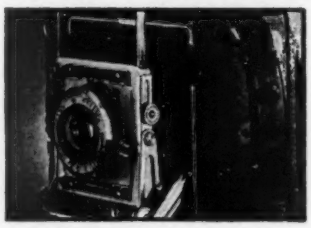
The new body release selectively trips either the front or Focal-Plane Shutter. Body release and solenoid attachable simultaneously.



New Focal-Plane Shutter combines dependablity with greater convenience—simplifies the direct reading and selection of shutter speeds.



The removable, four-sided, all-metal Folding Focusing Hood reduces extraneous light on the ground glass to a minimum.



Parallax correction is built into Open Frame Finder. Newly-styled leather handle is adjustable for hands of different size.

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WHO'S WHO

News & Comments about Photography and Photographers

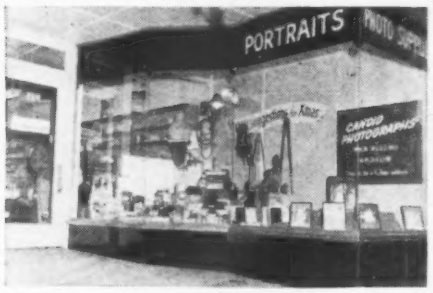
Conducted by H. P. SIDEL, director of THE SCHOOL OF MODERN PHOTOGRAPHY

● Gets Dream Assignment

Photography holds many thrills for the camera-careerist—thrills like a news "scoop" or a "dream" assignment. Such an assignment is waiting for Nicholas Kochek when he leaves these hypo-scented halls. Ex-G.I. Kochek, the one-man Army who waged a private war on the Nazis as an unofficial member of the 7th Armored Division, is going back to do some more shooting. This time with a camera. Accompanied by his former Colonel who is writing a history of the 7th Armored, SMPer Kochek will cover in a few months this summer the route along which his beloved Seventh fought its way to Germany in 1944-45. Illustrations by Nicholas Kochek.

● Success with a Capital S(MP)

There's a definite pattern to the letters your camera-correspondent receives from former students announcing the opening of new studios. All of them end pretty much the same: "am doing fine!" Success has a habit of smiling on SMPers almost as soon as they leave my School. But for Maurice Krasow, it beamed!



As soon as he completed his course, Krasow opened his own studio in Danbury, Conn. In less than a year he moved to larger quarters where he now maintains a busy photo supply shop on the ground floor and, on the second, a modern studio specializing in wedding pictures (both formal and candid). SMP graduate Krasow is looking ahead to a big year, expects to keep three photographers busy when the rush begins.

● More "Shingle Salutes"

In the month's mail came good news from several other SMP alumni who have set up shop for themselves. Edward J. Saheed not only has a studio of his own at 130 So. Main St., Fall River, Mass., but has three employees, thanks (writes Ed) to the School. Saheed has been doing fine and, in fact, plans expansion. Nice going Ed!

Foxx Studio, 214 College St., Santa Fe, New Mexico, is now owned and operated by SMPer David E. Begelspiker. And Clayton Smith has recently launched the Carl Clayton Salon of Custom Enlarging at 913 Court St., Fremont, Ohio. Smith writes me that "I owe the School a vote of sincere thanks for the knowledge and experience imparted to me during my course of training there."

● Careers Here and There

Our busy Placement Bureau found an inviting niche for Jane Galbraith just a stone's throw from our "campus." Jane has been placed with the Rudy Bleston Commercial Studio, 1 E. 53rd St., New York City, and when last heard from was well pleased. While over in Brooklyn, former SMPer Irving L. Antler has opened his own studio at 783 Vermont St. Jack Ottinger of Newport News, Va., has completed his brush-up course in Portraiture and Commercial Photography. Now, with talents perfected and his knowledge considerably broadened, he is returning to his former position as staff photographer at Langley Field, Va., for the National Advisors Committee of Aeronautics.

● Send for FREE Booklet!

Whether it's portraiture, commercial, news or industrial, there's a future for you in photography. Send for the SMP Outline of Courses. It's yours FREE. Just mail the coupon for a copy.

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This Is Shigeta

(*Continued from page* 61)

paper for all the intermediate steps: a positive transparency from the original negative; a film copy negative from the worked-up transparency; and then, at last, a paper print from the copy negative.

Of course this process requires far more skill, since the corrections, being made on film instead of paper, require careful use of retouching pencil, liquid dyes, chemical reducers and intensifiers, and etching knife.

But before he could achieve this artistic development, Harry had to serve a hard apprenticeship in technique. While still in Seattle, he landed a job in a portrait studio in St. Paul, where he could also attend the St. Paul School of Fine Arts. His employer was a careful workman; he made young Harry wash a single tray three times over, and then finally scour it with Sapolio to impress on him the importance of chemical cleanliness. All morning Harry would wash trays, dry prints, mount them, run errands. In the afternoon he studied portrait painting. Before long he was retouching negatives to earn additional funds.

Portrait retouching was a fascinating occupation to Harry, whose ambition was portrait painting. He had studied the anatomy of the face; he enjoyed using a pencil and an etching knife to improve the modeling of the face, and emphasize the separation of planes. But that wasn't the photographer's idea of how a negative should be retouched. In those days, as all too often today, retouching meant wiping out all detail, flattening everything out so the skin was baby-smooth. His retouching met complaints from some photographers, who thought the customers didn't like that type of work. At twenty-five cents a negative, the few he did a day brought him a good revenue, but he didn't enjoy the sort of butchery expected of a retoucher. Fortunately his work came to the attention of a local portrait photographer with more discriminating customers. He gave Harry negatives to retouch, praised the work, and paid thirty-five cents apiece.

In 1911 the Alaska-Yukon Exposition lured Harry back to Seattle. From there he went to Los Angeles, where he did retouching for a large chain of studios and before long became the best retoucher on their staff. Whenever possible he practiced photography, experimenting with studio equipment after hours. Ultimately he was permitted to do home portrait work, and from this point on his progress was rapid. For three years he covered assignments for a movie magazine, doing portraits of such stars as Mary Pickford and Charles Ray in their homes. For a time he owned his own studio.

Print of second negative of "Maelstrom" which reveals the use of dye toning to keep nude from appearing in too harsh contrast. Ladder area was etched out.

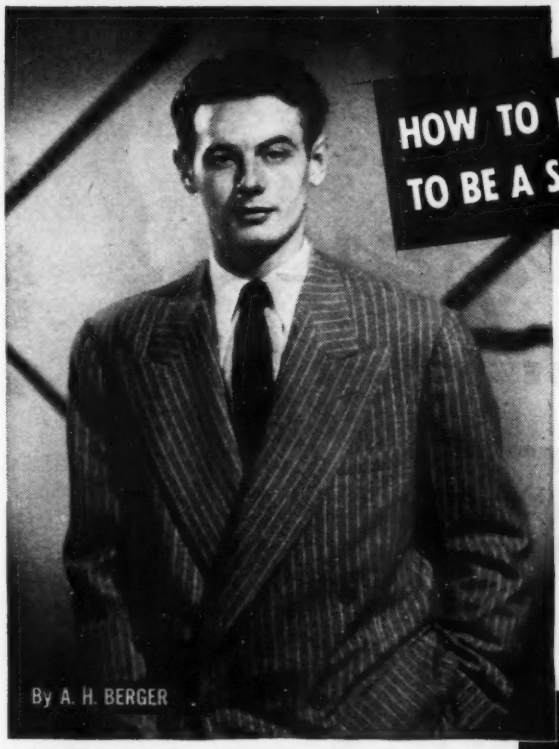
Print from first of two negatives used to produce "Maelstrom", illustrates use of a key light so placed as to keep the shadows in parallel relationships.

All his interest had been in portraiture in both painting and photography. While he owned his own studio in Los Angeles he found himself compelled to take any assignment that came along. He bought a circuit camera and did well with those long group photos which were so popular in those days. When he learned of a picnic or outing he arranged to come out by appointment, pose his group in a large semi-circle to minimize bad perspective, and start the camera mechanism buzzing as the lens turned slowly by clockwork from one end of the group to the other, until everybody's image in turn had registered on the long piece of film. He made a lot of money that way, and a lot of contacts.

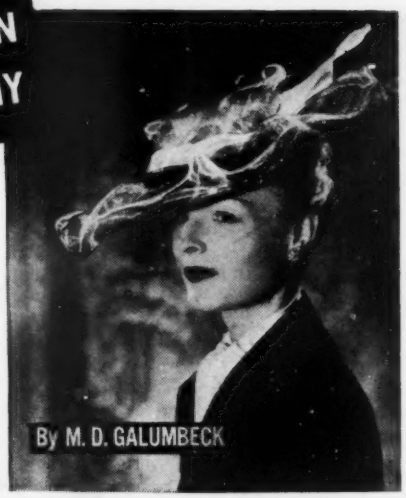
One man who was in such a group photo decided to have the photographer make a circuit picture of his factory building, which was too long to be photographed in any other way. Harry knew there would be a strange kind of perspective, for after all you can't pose a long building in a semi-circle to bring all parts of it equi-distant from the lens. He knew the building would seem to buckle in the

(*Continued on page* 90)

HOW TO REALIZE YOUR AMBITION TO BE A SUCCESS IN PHOTOGRAPHY

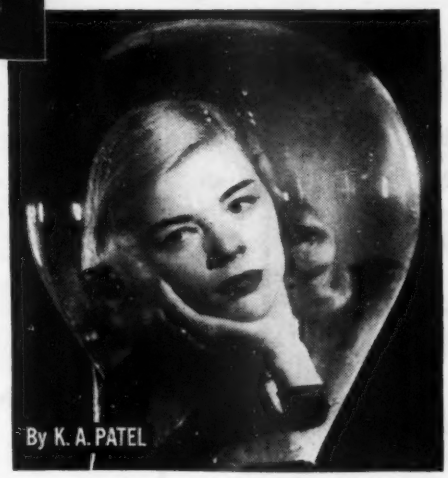

By A. H. BERGER

Few camera-careerists "get there" on ambition alone. It takes much more to be successful in photography. Today you must have versatility . . . ingenuity . . . self-confidence . . . and *skill*. Fortunately, these qualities can be acquired, quickly and *thoroughly*, through ultra-modern training at New York's famed, cosmopolitan SCHOOL OF MODERN PHOTOGRAPHY.

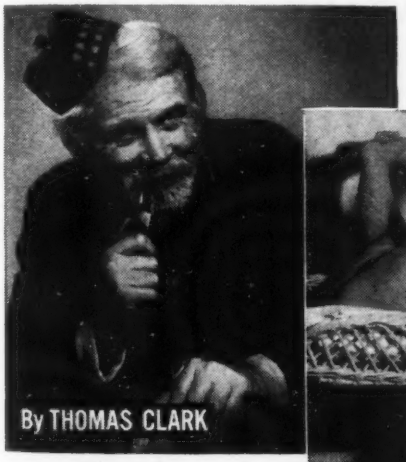

By M. D. GALUMBECK

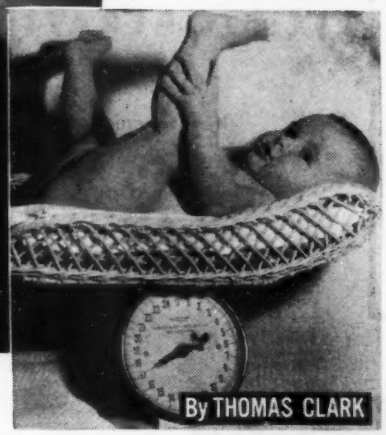
1. For men of ambition, there are many opportunity-filled branches of photography which hold the promise of a bright future. In commercial, news, portraiture, industrial and color photography, men and women graduates of the School are reaching the very goals they dreamed of when they first enrolled at SMP. Soon to realize his fondest ambition is A. H. BERGER (*above*), an amateur before he came to the School. Under the aegis of the School's top-notch photographer-instructors Berger's work improved by leaps and bounds. In fact, so professional is the caliber of his current work that Berger plans to hang out his shingle in New York City as soon as his SMP courses are completed.

2. Expert with a camera is many an SMP student. Through the portals of this center of photographic training pass not only beginners, but experienced professionals as well. On the professional roster is MELVIN D. GALUMBECK (*above*) who free-lanced before coming to the School . . . now plans to do his shooting for a Richmond, Va., department store.

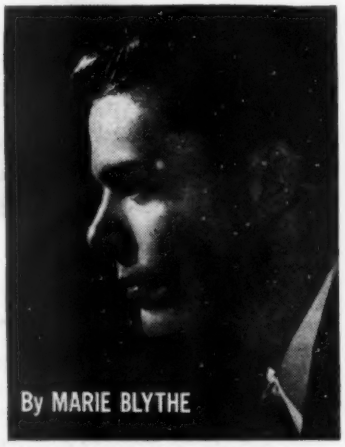

By K. A. PATEL

3. Beacon to photographers the world over is the ultra-modern, streamlined training at THE SCHOOL OF MODERN PHOTOGRAPHY. To learn at this font of photographic wisdom came K. A. PATEL (*left*), who journeyed half-way round the world from Bombay, India. Son of one of the foremost pictorial photographers and salon exhibitors in India, Patel had many informed advisers to aid him in choosing his school. That SMP was decided upon is indeed an indication of SMP's reputation among professional photographers the world over. Now a graduate, young Patel intends soon to return to his native Bombay, there to do portraiture and pictorial photography in color.


By THOMAS CLARK


By THOMAS CLARK

4. "Most likely to succeed" in portraiture is written all over this fine shot by MARIE BLYTHE (*right*). Like hundreds of others who "blossom" at the school as portrait, commercial or news photographers, this student had no previous photographic experience. Coached by SMP's top-flight photographer-instructors, Miss Blythe developed rapidly. With a partner, this camera careerist plans to open a swank portrait studio in Phoenix, Ariz., another in Victoria, B. C.


By MARIE BLYTHE

5. Two phases of photography that deserve special attention — and *get* it at THE SCHOOL OF MODERN PHOTOGRAPHY—are portraiture and baby photography. Both these branches of photography are lucrative, and mastery of these subjects at the school can lead to profitable careers for many an SMP graduate. For THOMAS CLARK (*above*) it led to an unusually attractive assignment as a civilian photographer with the Army in Arlington, Virginia. A free-lance photographer before the War, ex-G.I. Clark has turned his service experience, and the advanced techniques acquired at the School, into a winning combination.

6. Information Please! Into this reception room have walked thousands of starry-eyed youngsters and careerists of all ages. Question most often asked: "*What about tuition fees?*" The answer is genuinely surprising, for specialized courses or complete study programs, *either day or evening*, are exceptionally moderate. Visit the School, or write for outline of courses. *Address* H. P. Sidel, *director*, Dept. 5.

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NOTES ON THE PICTURE SECTION

PAGE 62

Harry Shigeta made this self-portrait with an Eastman 8x10 studio camera equipped with a 24-inch Goerz Dagor lens. His exposure was ½ second at *f* 18. Completely typical of the man was his subordination of himself to the equipment.

PAGE 63

The glass in this composite print was illuminated by the light from a spotlight as reflected from the background, and the porcelain head was lighted by a low spotlight at the front. Shigeta wanted perfect detail, and used a Kollmorgen process lens which ordinarily is used only by photoengravers. The studio view camera, 8x10, was used, and the exposures were ½ second at *f* 32 and *f* 45.

PAGE 64

Shortly after this photograph was taken, the ice collapsed on the spot where Shigeta had been standing. He used a 5x7 view camera with an 8-inch Wollensak Verito lens. Exposed at 1/15 second at *f* 16 on Eastman Orthochromatic film, a K2 filter helped the picture create the feeling of late afternoon sunlight.

PAGE 65

The model and the ladder in this composite were first photographed, using a Mole-Richardson 2000-watt spot for the keylight, and with the Dagor lens on Eastman Panchromatic film Type B, at 1/5 second and *f* 16. The spiral pattern was created by placing a 4-inch spotlight lens on a piece of white cardboard and placing a chromium ferrotype tin behind the setup. Shigeta then placed his model and ladder negative on the groundglass to help him plan his composition for the composite print, and then exposed only for the spiral reflections.

PAGE 66

"1864" was made with the same Eastman 8x10 studio view camera that Shigeta used in his self-portrait. His exposure was ½ second at *f* 16 on Eastman Supersensitive Panchromatic film. Shigeta used as a keylight a 1000-watt spotlight, backlighted the scene with a No. 1 floodlamp, and used as frontlight a 1000-watt flood at some distance from the subject.

PAGE 67

This negative had been taken in 1931 in Rockport, Massachusetts, and had been in Shigeta's file since that time. When photographing the scene, he used a 3¼x4¼ Zeiss Ikon equipped with a 5-inch *f* 4.5 Zeiss Tessar lens. His exposure was 1/10 second at *f* 16 with a built-in yellow filter and on Eastman Portrait Pan sheet film.

PAGE 68

A wide-angle lens was mounted on Shigeta's 8x10 Deardorff for this particular photograph. The lens was a 7-inch Bausch and Lomb Protar, and it captured the vast plant area faithfully. His exposure was ½ second at *f* 18, with no other lighting than that normally present—with the exception of the floods mentioned in the picture caption.

PAGE 69

Caught on the fly, this shot was taken with Shigeta's Contax, mounted with a 2-inch *f* 2 Summar lens. His exposure was 1/100 second at *f* 8 on Eastman Supersensitive Panchromatic film. A trifle thin, the 35 mm negative was used to make an 8x10 film positive, and certain details such as sparks were added to create points of interest.

PAGE 70

One of the difficulties in setting up this advertising picture was locating a model who would look like a typical American boy and still not look like a sissy. Shigeta used an 11x14 studio view camera equipped with an 8x10 adapter back. The exposure was 1/5 second at *f* 22 with Eastman Super Panchro-Press Type B film. A No. 1 floodlamp was used in the hanging fixture, and additional lighting supplied by a Mole-Richardson 2000-watt spotlight and a 1000-watt Johnson Ventlite.

PAGE 71

This photograph was originally made with a one-shot color camera, and the print made from the green record film. The exposure was ½ second at *f* 11. Meticulous detail was achieved by using actors from the Passion Play which is presented in Zion, Illinois. Dissatisfied with the props obtainable for olive branches, Shigeta finally sent to California to get actual olive branches.

PAGE 72

Shigeta's studio Deardorff camera, with 16-inch lens stopped down to *f* 45, was used on this advertising assignment. The photograph was made using Defender Finegrain Panchromatic film. More labor was spent moving the steel tap in and out of the studio than in taking the picture—the tap measured more than one foot in diameter and took four men to move it.

PAGE 73

The stop required for the Shigeta texture shot was *f* 64. Shigeta used a 5-second exposure on Defender Finegrain Panchromatic film with his 8x10 Deardorff, using a Bardwell-McAlister 1000-watt spot, and three fill-in lights.

PAGE 74

Nocturne, photographed in Jackson Park in Chicago, was taken with a 3¼x4¼ Zeiss Ikon equipped with a Tessar *f* 4.5 lens. Shigeta used Eastman Panchromatic film and a shutter speed of 1/100 second at *f* 8.

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middle toward the camera; but he wasn't prepared for what did happen. Just as the camera started to buzz around the panorama, a truck drove by. The photographer ignored it and when he developed the negative found that the truck had moved along with the lens, and there in front of the block-long building in the picture was a block-long automobile, looking as if it had been put through some giant wringer! Shigeta did the job over, but the client preferred the original trick photo, and bought a large quantity of prints to amuse his friends. That gave Harry something to think about.

Yet he wasn't very happy doing routine commercial and portrait photography. Nor did he enjoy his contact with the movie colony. With his wife Nobu, whom he had met when she, too, was a retoucher in a Los Angeles studio, he started east across the United States, visiting portrait studios, looking for an idea as to where to go, what to do. In Chicago, in 1924, he went to the largest studio he could find—Moffett's—and asked for a job. He was hired as a retoucher. But the yearning for expression wouldn't stay down; before long his employers had learned of his ability to handle a camera and inevitably he became head photographer.

Like many other large portrait studios, Moffett's had a small, neglected commercial department, which did uninspired pictures of products, of interiors, of exteriors. Dissatisfied with the high-pressure selling then engaged in by portrait studios, and foreseeing the artistic possibilities in commercial work, he became interested in this neglected department.

One day Shigeta picked up a book of photographs—he studied every book he could get hold of—but this one was a mile-post for him. There were some amazingly new kinds of pictures in it; he remembers some by Moholy-Nagy and other experimentalists. He realized at once that here was a new field of expression, far removed from the soft-focus por-

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B&H Autoload Master 1" f:1.5 W.A. 2.7 Lens, 3" f:4 Tele Lens DeLuxe Case L.N.	480.00
Valette 16mm. Projector, 1000 watt	$247.50
Cinklox 16mm. f:2.5 coated Woll., L.N.	58.00
Universal Cinemaster, f:2.5	66.65

PROTECTED PURCHASES

April 10th to July 10th 1947

IF a later model replaces the new camera you have purchased from us, we will exchange the camera under our Protective Plan for the later model.

IF the price of the new camera you purchased is reduced by the manufacturer, we will refund this difference to you.

All requests for exchanges or refunds must be made during the period in which this Protective Plan is in effect.

Olden Camera & Lens Co.

With each purchase of a new camera, you will receive a signed Certificate of Protection.

Universal Projector, 500 watt	$ 63.00
De Jur 8 mm. Projector, 1000-watt, case	174.00
Ampro 8 mm. Projector and case	159.00

CAMERAS WANTED—HIGH PRICES PAID

SPEED GRAPHIC

2¼ x 3¼ Busch, f:4.5 coated Woll. lens, Rapax shutter, cpld. R. F., flash gun	$194.00
Miniature Speed Graphic with f:4.5 Ektar, Kalart R. F., Heiland flash gun, adapter, holders, acc., L.N.	224.00
Anniversary Speed Graphic, 3¼ x 4¼, or 4 x 5 f:4.5 lens, Cpr., Kalart R.F., Focuspot gun, holder, adapter, shade, 4 filters, case	289.00
4 x 5 Corona View, $55.00; 5 x 7 Corona View	65.00
Linhoff Technike, 9 x 12 Zeiss f:4.5 lens, R. F., holders, adapter, case	298.50
5 x 7 Linhoff Box	98.00
2¼ x 3¼ Busch Press camera, no lens, used	48.00
2¼ x 3¼ Busch, Tess. f:4.5, Kalart R.F., L.N.	118.00
Printex 4 x 5 Press camera	79.50
Grover 4 x 5, case	85.65
Brand 4 x 5 Press View, L.N.	59.00
New-Vu 4x5 all metal camera	39.50

35MM AND MISCELLANEOUS

8 x 10 Korona Commercial View Camera, L.N.	$ 57.00
4 x 5 Graphic View, f:7.7 coated	195.75
Kodak Duo 620, f:3.5, cpld R.F., case	138.00
Super Ikonta B, Tess. f:2.8, cpld. R.F.	198.00
Super Ikonta A, f:3.5 Zeiss lens, R.F.	138.00
Argus, Model C-3, latest f:3.5 coated lens, flashgun, E.R. case, brand new	70.33
Retina or Welti I, f:3.5	52.00
Retina II, f:2.8 cpld. R.F.	122.00
Perfex 55, f:2.8 Woll., L.N.	68.00
Perfex DeLuxe, f:2.8 coated, case, new	98.00
4 x 5 National Coldlight Enlarger	139.50
Ampro Slide Projector, case	64.20
Weston Master II	29.67
G. E. Exposure Meter, latest, case	27.15
Micro 16 Camera	29.50
Mercury II, f:2.7 coated, L.N.	52.50
Minox, latest f:3.5	159.00
3½" Apos f:4.5	23.00
5" Apos f:5.6	28.75
6⅜" Wollensak f:4.5	53.20
5⁹⁄₁₆" Wollensak coated f:4.5	46.65
Omega DII w/color head	194.80
Omega DII	178.90
DeJur Versatile #2, including lens	99.00
Solar 120 with 3½" Ilex f:4.5	82.25

CAMERAS WANTED—HIGH PRICES PAID

ALL CAMERAS SHIPPED 10-DAY MONEY-BACK GUARANTEE

OLDEN CAMERA & LENS CO.

1265 BROADWAY at 32nd STREET . . . . NEW YORK 1, N. Y.

Write for special deal on complete Mercury II outfit

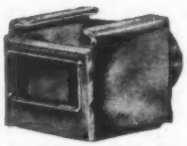
Always look to SPIRATONE

for the latest, the best, the most reasonable in Mercury II accessories and services. Remember: SPIRATONE has the only COMPLETE SERVICE for EVERY MERCURY NEED!

Enclose full remittance with order—No C.O.Ds.

For Your Univex Mercury I (marked *) and MERCURY II

Special unbreakable filterkit, consisting of a lensshade and four color filters, in handsome leatherette case $3.50
*25 mm Polaroid Filter $4.75
25 mm Ansco Color Conversion (#10, 11) .....$2.00 (50c extra for Series V)
*Four-section Lock-a-matic tripod with tilthead $7.00
*"Armor-clad" Cable Release $1.00
Eveready Leather Carrying Case.$7.50
*Flash Attachment (illustrated) $7.30



*Rangefinder (at last!), slips right on top of Mercury, with leather case...$9.75
*Kit of four extension tubes, for copying (Reduces, magnifies!) $7.35
*Genuine Mercury Exposure meter (illustrated) $2.85
32 exposure film, reloaded Dupont or Kodak $0.40
65 exposure film, reloaded Dupont or Kodak $0.55
32 exposure Ansco color (Reload), Reg. $1.78, at Spiratone $1.00
*36 exposure Univex I Film..... .65

For Your Mercury Films
The Finest Developing—SPIRATONE 'Mercury Services'

"Mercury Excelsior" Fine Grain Developing and 3¼x4½ glossy enlargements. 32 exposure rolls.....$1.31
65 exposure rolls..... 2.58
"Mercury Superb" Fine Grain Developing and 3¼x4½ doubleweight velvet enlargements. 32 exposure rolls..... 1.56
65 exposure rolls..... 3.08
Ansco color processing, per roll..... 1.00
"Mercury Projection Positives."
32 exposure roll..... 1.05
65 exposure roll..... 1.80
Write for free mailer and price list

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Box of 50 jiffy masks.....$0.60
100 Houston Plastic Slideholders, Special 100 for 3.50
Kimac Slide Viewer, gives your slides brilliant three-dimensional depth..... 2.00
Tikern Slidex, all metal, holds 300 Mounted Slides. Reg. $3.35..... 2.75
Marton Projector, with air cooled slide carrier, 5" Kollmorgen lens and 40"x 40" screen. SPECIAL.....39.75

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Genuine Spiratone "Mercury Color Enlargements"
3¼x4¼.....Five for $3.50
2¼x3¼.....Eight for 3.50
From same or different color transparencies.

FLASH! Second issue of "Mercury Photography," featuring the latest news on accessories, services and valuable hints on how to improve your Mercury Photography! It's free. Write for your complete copy immediately!

SPIRATONE FINE GRAIN LABORATORIES

49 West 27th Street Dept. P. S. New York 1, N. Y.

trait camera and its diffused lights. He built some crude spotlights, using old chemical cans, and began to experiment in directional lighting, studying the action of lights in revealing texture and form.

An advertising agency in the same building had a tough problem on its

Hot spots on the pitcher and glass are avoided by using very little front light and by having most of the illumination come through as reflected from background.

hands: a rare, imported soap costing a dollar a cake. How could they dramatize such a soap? One of their copywriters had seen some of Shigeta's first experimental pictures in the new field of photographic illustration; she suggested he

Low frontlight on porcelain head leaves top and folds on hood in dark, setting off glisteningly white face. Spotlighted background also provides effective contrast.

be called in. The result was a series of pictures that was the marvel of the advertising world. One photograph was a huge mass of fluffy soap bubbles, with a tiny nymph poised atop one of the largest of the bubbles—Harry Shigeta's first advertising illustration using combination photography. There were others, all daring in conception for that day; like the one of two nymphs astride a bar of Blue Rose soap, flying through the clouds over a skyscraper city.

Came 1929, and the crash. Moffett's went out of business. Harry bought the commercial department and moved it out ahead of the sheriff, home-made spot-

ELECTRA Cut Film Holders

4 x 5
3¼ x 4¼
2¼ x 3¼

TOP QUALITY • LOW COST • FEATHER WEIGHT!

Check These Features

EASY-GRIP FEATURE . . . aids quick insertion and removal of holder from camera back. ELECTRA holders won't get "lost" in your camera back.

SATIN-SMOOTH FINISH . . . makes camera loading effortless. Easy on your camera too! Electra Cut Film Holders are made of the finest selected hardwoods and are ruggedly built for years of service.

FEATHER WEIGHT! . . . Carry one, carry a dozen! Electra Holders' light weight makes the tough jobs easy on the shoulders!

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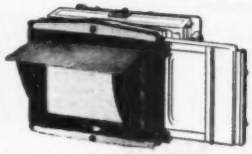
ELECTRA RESEARCH CORP.
225 WEST 34 ST., NEW YORK 1, N. Y.

New "MICO" SPRINGBACK
Makes a PRESS CAMERA of your pack-type camera

The ORIGINAL Springback!



Enables you to use graphic type **double cut** film holders in your pack-type camera. Sharp detail assured by ground glass focusing. **Springback** is attached like original single holder. Double film holder slides under hooded, spring-attached, ground glass focusing panel. No need to remove ground glass back each time. Easy to install and use. Comes complete with hood and ground glass.

CHECK THESE FEATURES:

√ All-aluminum die-cast body
√ Lightweight, rugged construction
√ Long-life heavy duty springs
√ Positive action, accurate focusing
√ Hinged panel door
√ Built-in focusing panel
√ Fits most types of cameras
√ Satin-finished ground glass
√ Beautiful design and construction
√ The most for your money!
√ Mico is the *original* Springback on the market!

Compare with others, but insist on Mico for the best!

2¼x3¼ for 6x9 cm cameras.... .$11.50 plus tax
2¼x3¼ for 9x12 cm cameras ... 12.50 plus tax
3¼x4¼ for 9x12 cm cameras. . 12.50 plus tax

Specify size and enclose check or money order

MICO PHOTO PRODUCTS CO.
119 South Dearborn Street • Chicago 4, Illinois

"for true color——

my Master's indispensable"

says William M. Rittase

"If you want to make good color pictures, first thing to do is get a good exposure meter. By me, that's a WESTON . . . I've got to be right the *first* time EVERY time." *See the Master II at your dealer's, or write for information. Weston Electrical Instrument Corporation, 644 Frelinghuysen Avenue, Newark 5, New Jersey.*

Susquehanna Scene

Weston *Exposure Meters*

Master II

THE ALBERT

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PROTECTS SLIDES

ALBERT ENGINEERED FOR AUTOMATICALLY DEPENDABLE RESULTS

Actually, now it's just as much fun to really protect your transparencies as it is to view them! The Albert Thermo-Sealer does the complete job . . . automatically! It automatically maintains the correct heat . . . automatically supplies the proper pressure and automatically aligns the plates at all times.

You simply insert the transparencies into a thermoplastic mask . . . slip it between two pieces of slide glass . . . insert it into the Thermo-Sealer . . . and in 6 seconds your slide is sealed . . . hermetically, permanently! Enough masks and glasses are supplied with each Thermo-Sealer to seal fifty Bantam or 35mm. double or single frame transparencies. Additional glass and masks available.

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Out of all the places in the nation—we selected Santa Barbara for our photography school! Why? A superb climate, beautiful natural setting, a cultural community—offer true inspiration to those studying photography. Beginners, professionals, and advanced students develop ability and knowledge at the Brooks Institute of Photography. All instructors are professional photographers, trained in the techniques of vocational education.

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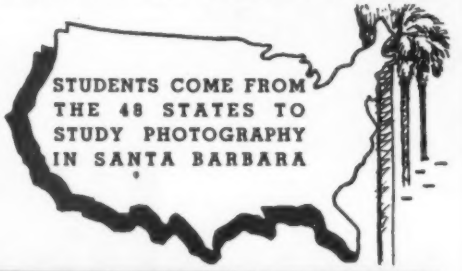

BROOKS *Institute of* PHOTOGRAPHY

NINE-O-THREE STATE STREET • SANTA BARBARA, CALIFORNIA

lights and all, and went into advertising photography. At the Fort Dearborn Camera Club, where he was already lecturing on pictorial photography, he met another commercial photographer, George Wright. Together they formed the firm of Shigeta-Wright.

Shigeta and Wright are one of those teams who prove that one plus one can equal far more than two. Their relationships are never torn by arguments.

Shigeta, quiet, self-effacing, easy-going, concentrates on producing fine photographs, while George worries about the business details. And worry it is. How

A scene at Shigeta-Wright studios as Shigeta poses a model illustrating Roentgen discovering the X ray. Note use of floodlamp under the table to kill shadows.

can you make ends meet when a photographer is more concerned with doing good work than with making a profit? Ask Shigeta how much a particular job will cost, and a puzzled look comes over him, and after some thought he'll say, "You'd better ask George."

But ask him how he gets his amazing color effects, or how he produced some such masterpiece as "Nocturne" or the Lincoln study, and he will give you a detailed and informative answer. For if there is one thing he loves as much as photography, it is teaching photography. Ask him how he manages to find time while running a busy studio to judge salons in a dozen cities and keep endless lecture dates, and he admits that he often wonders himself!

From his early days in the portrait field, he was interested both in camera club activities, and in photographic exhibitions or salons. Shortly after settling in Chicago he joined the Fort Dearborn Camera Club, where later he was to meet George Wright. Here his superb ability as a print critic and salon judge quickly became apparent. Unlike most professionals, at five o'clock he shed his professional approach and entered the meeting rooms as an amateur. And as an amateur he was better able to understand what his fellow amateurs were striving for. Recognizing his contribution to photography, the club awarded him its highest tribute—an honorary membership.

From Fort Dearborn his reputation spread to other clubs; from Chicago his fame as salon judge spread to Minneapolis, Detroit, St. Louis, and finally to both coasts. Before long he was working hard in the Photographic Society of America. As associate editor of its Journal he con-

The use of chop-sticks goes back a long, long way. In a fashion they were satisfactory, and probably still are, but knives, forks and spoons came along and were used as definite improvements. Throughout the Ages, forward-looking people have always adopted the New for the Old, when the New had obvious advantages.

Are You Modern, or . . . Still Printing In A Darkroom?

Do you still cling blindly to the old custom of darkroom printing, or have you heard about the New DEVOLITE Daylight Contact Printing Paper?

We think you'll agree to the obvious disadvantages of darkroom printing . . . with the stuffy, cramped working conditions, the guessing, groping and disappointments. You'll agree, too, that printing under normal light in any room would add immensely to the pleasures of photography, but perhaps you're wondering about the quality of results. Well, try DEVOLITE *just once* and convince yourself.

You've got a thrill coming when you try DEVOLITE, for you will produce better prints than ever before . . . richer, stronger blacks, excellent contrasts, fine tonal qualities and perfect pictorial effects. Be modern, come out of the darkroom . . . into the light. Try DEVOLITE, it processes the same as any other paper.

TODAY
Photographers Print in DAYLIGHT with

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Send for the DEVOLITE Bulletin telling you about DEVOLITE, how to use it and how to get better results in your prints.

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HEADQUARTERS FOR
STROBE FLASH LIGHTS

The RADATRON Speedlite
The Only Battery or Battery-AC Unit with 2 Built-in Outlets!

- Lightweight, portable, 16 lbs.
- Combination AC or battery; has self-contained rechargeable battery, or may be used on any 110v 50-60 cycle AC line.
- Built-in charger—plugs into AC line to recharge battery.
- Two light outlets built-in.
- May be easily "synched" to all front shutters.
- No gun or reflector needed—uses latest G.E. sealed-beam flashing tube with built-in reflector!—in special light-weight compact holder, with bracket for attaching to camera.
- 30,000 flashes per tube at 1/10,000 second.
- 200 flashes without recharging.
- 6 or more flashes per second.
- Guide number approximately 220.
- Fully guaranteed.

RADATRON: The recognized standard in Strobe-flash outfits—Its design, engineering, and performance have not been equalled—Known among experts as the really fine hi-speed lighting instrument.

Standard Model, complete with power unit, internal battery, built-in charger, 2 outlets, G.E. tube with "sealed-beam" built-in reflector, tube-holder, mounting bracket, connecting cables, shoulder strap, and instructions..... **$250.00**

Master Model, same as above, but with 2 complete flashing-tube assemblies with cables..... **$297.00**

ANNOUNCING THE SEMINAR JR.
NOW: A **Quality** AC Strobe-lite at a **Low Price!**

Model No. 109
- light weight—8 lbs.
- really portable
- operates from any 110v 50-60 cycle AC power source
- made by one of the industry's outstanding producers of quality hi-speed electronic lighting equipment
- priced low because of our exclusive distribution agreement direct with the factory
- can be easily synchronized with any type of shutter
- operates solenoid tripper without battery
- 25,000 flashes from 1 tube
- 6-month guarantee

Complete with power unit, gun, flash tube, reflector, and connecting cords, **$85.00** (plus $13.75 tax)

Model No. 110
- tube plugs into socket of your own gun
- otherwise gives you all features of model #109
- also gives you this **exclusive** "Auto-Strobe" "self-firing" feature: fires 1 flash while unit is remote and disconnected from power source!

Complete with power unit, flash tube, connecting cords and shoulder strap **$85.00** (plus $13.75 tax)

SEMINAR STUDIO FLASH
Compact—Light-weight—Professional

Thoroughly perfected—6-month guarantee! 25,000 flashes of brilliant color-balanced light at 1/50,000"—Guide numbers 160 to 240—Up to four lights may be flashed from one unit—Works with regular or built-in synchronizer.

STUDIO TESTED!
Satisfaction Guaranteed!
We offer the Seminar on a 10 day free trial basis—If it does not do all we claim for it and if you are not convinced by test that it is way ahead of any other make, your money will be refunded in full!
Single-lite **$215.00**; Double **$255.00**; Triple **$315.00**; Hi-power Double **$335.00**; Triple **$385.00**; Modeling Lite **$20.00**; Spotlite **$10.00.**

Custom Built Units Made to Order
Battery models coming soon: Club 5 lbs., Press 14 lbs. Also extra-heavy-duty Studio model with photo-cell.

We carry a full line of all makes of synchro-strobe flash units and accessories.

• ACCESSORIES

Synchrostrob (for all shutters)	$16.00
"Sol" Solenoid shutter synchronizer	14.50
Packard synchronizer (also works with ordinary flashbulbs)	16.50
Sylvania R4330 tube, new model, 30,000 flashes	23.88
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GEORGE LEVINE & SONS CO.
55 BROMFIELD ST., BOSTON, MASS.

tributes, each month, a helpful print analysis and discussion of composition and pictorial technique. Little wonder that the PSA honors committee, in recognition of his many contributions to pictorial photography as an exhibitor, lecturer, teacher, and judge, awarded him the coveted Fellowship.

Shigeta (in white hat with folded arms facing camera) quietly lectures to attentive listeners on a field trip sponsored by the Chicago chapter of PSA.

Simultaneously, he has also been active in the Photographers' Association of America. His work in this professional group soon won him enough merits to tally up to the requisite for the degree of M.Ph.—Master of Photography. Recently he has accepted a trusteeship at the Winona School, a summer-time professional school maintained in Indiana by the PA of A.

Harry not only excels in black-and-white photography, but is a past master of color as well. He works with both color film and with the one-shot color camera. He uses the carbro method for making color prints. His appreciation for color is exceptionally highly developed and he frequently is called upon to lecture on the subject and to serve as a judge at color salons.

With it all, he has kept up his interest in magic, never forgetting his days as a professional stage magician. During camera club talks he frequently will perform a few sleight-of-hand tricks—either to prove a point, or just for the fun of it.

During the war he had resumed his painting; recently he began the filming, in color, of the Zion Passion Play, at the same time doing stills in both color and black-and-white. One scene from the play moved him so much that he did a large "Christ at Gethsemane" in oils, which now hangs in a chapel of Chicago's famous Fourth Presbyterian Church. This, with others like his full-length oil of Pictorialist Anne Pilger Dewey's son, done from memory while the boy was on Guadalcanal, shows his artistic ability, whatever the medium of expression.

As for the future, he is already dreaming of the day when he can retire from professional photography to devote himself entirely to teaching. Not in a school with courses on how to mix chemicals and lectures on gamma control, but with a group of sincere persons who are seeking self-expression through photography. A recent visit to Frank Lloyd Wright's school of architecture at Taliesin, N. M., impressed Shigeta. There, learning to live and work together comes before learning architecture. Shigeta's plans are still vague, but he feels that in some similar manner he will be able to teach photography most effectively.

For Shigeta's motivating force for years has been the desire to give. He feels a great debt to photography and to his adopted country for the happiness and success he has achieved. He works actively at trying to repay that debt.

As man grows older his viewpoint changes. Deeply religious in the genuine sense of the word, Harry Shigeta's viewpoint has broadened until he feels that man becomes significant only for what he can do for others. Where some other photographer might devote himself to the profit motive, Harry Shigeta is taking more and more time from business to help others. Where some other photographer might jealously guard his "secrets," Shigeta is hopeful that others, by learning from him, will be able to add significantly to photographic achievement.

This genuine interest in photographers and photography has created for Shigeta not only his gigantic circle of friends and admirers, but a genuine peace of mind reflected in his contentment with life and in his efforts to place his time at the disposal of those seeking help and inspiration. Truly, here is amateur photography's best friend.—

Those readers who have been enjoying POPULAR PHOTOGRAPHY *since its inception may recall that one of Harry K. Shigeta's best known photographs, "Nude with Pearls," appeared in our first issue ten years ago this month. We are pleased to present this article about Mr. Shigeta, thereby heightening our enjoyment in bringing you this issue which marks our tenth anniversary.* —The Editors.

GEORGE LEVINE & SONS

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WESTON Master II, latest, **$19.95**; I, $ 14.95
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HALDORSEN Studio Lamp Sr., 4 bulbs ... 95.00
ZEISS APO-TESSAR lens f9, 45 cm., with stops ... 175.00

SALE—LEICAS & LENSES!

LEICA D II f3.5, case **$135.00**; F (III) **$159.50**; G (IIIa) ... $175.00
LEICA G (IIIa) f2 Summar **$225.00**; IIIb **$259.50**; IIIc. 275.00
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WELTINI cpld. f2.8 Xenar, Comp.-Rap. ... 139.50
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KODAK Duo 6-20 II cpld. r.-f., f3.5, Comp.-Rap ... 149.50
BESSA "66" f3.5 Skopar, Compur, new model ... 75.00
SUPER Ikonta A, Special f3.5 Zeiss Compur ... 125.00
BALDAXETTE II cpld. r.-f., f2.8 Xenar, Comp.-Rap. ... 125.00
IKONTA A Sp. f3.5 Comp. **75.00**; C Sp. ... 75.00
IKONTA B f4.5 C. Z. Tessar, Comp. 85.00
S. S. DOLLY, cpld. r.-f, f2.9, Comp. 95.00

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GRAFLEX B 4x5 R.B., f4.5 ... 125.00
AUTO-ROLLEIFLEX, f3.5 Tessar ... $345.00
ROLLEIFLEX 4x4 latest, f2.8 C. Z. Tessar ... 275.00
ROLLEICORD II, f3.5 **$149.50**; f4.5. 115.00
STANDARD Rolleiflex, f3.5 Tessar, Comp. Rapid ... 175.00
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VOIGT, Brilliant focusing f3.5 Heilar, Comp.-Rap. ... 125.00
VOIGT, Superb f3.5 Skopar, Comp... 149.50
CONTAFLEX 35mm f1.5 Sonnar ... 395.00
PRAKTIFLEX 35mm f2 Xenon **$195.00**; f2.8 Tessar ... 149.50
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SALE! LIKE-NEW REFLEX EXAKTAS

EXAKTA B #127 f3.5 **$95.00**; Tessar **$125.00**; f2.8 Tessar .. 139.50

SALE! LIKE-NEW REFLEX KORELLES

KORELLE I, 2¼x2¼, f3.5 **$95.00**; f2.8 Tessar ... $145.00
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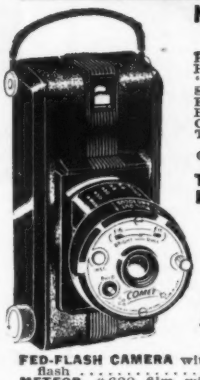

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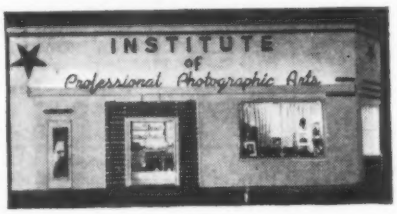

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Man Behind the Man Behind the Lens

(*Continued from page* 47)

job. His shop now takes up a whole floor, but Heinemann hasn't changed. He is proud to play such a part in the wonderful work of taking pictures.

In addition to skill and patience, Heinemann puts thought into his work. Dmitri Kessel came back from West Virginia, where he had been photographing the interiors of coal mines. He went straight to Heinemann and complained that his cameras weren't focusing right.

Heinemann didn't even look at the cam-

Three outlet battery case developed by Heinemann for color use wins approval of Bill Vandivert, who explains its superior qualities to listening Alfred Eisenstadt.

eras. "Of course not," he said. "They're full of coal dust." They were, too.

A customer strolled in one day, puffing on his pipe. His camera wasn't working well.

"Well," Heinemann sighed, "I'll look at it, but I'll tell you now what the trouble is—tobacco." He cleaned the small flakes of tobacco out of the camera, and the customer left happily.

Heinemann, incidentally, has found that the main reason cameras go bad is not always tobacco, or dropping them on the floor, or rust, or anything like that. Very often the difficulty is caused by a common grain—rice. And why rice?

"Photographers cover weddings," Heinemann says. "At weddings, people throw rice. It gets in the cameras. I take it out."

Next to rice come bugs—small cockroaches, ants, and flies. The toughest job of all is to clean a camera which has fallen into salt water. Allan Gould recently dropped his camera into shallow salt water from a sailboat. He rushed it to Heinemann, who had it working perfectly again in a couple of days. Along the same lines is the job of cleaning fungus out of a camera when the owner brings it back from a tropical expedition.

Cold, heat—both bring Heinemann headaches and work. When Margaret Bourke-

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See the Viewlex soon! Tell us what you think of it. Remember, *everyone* has an equal chance to win!

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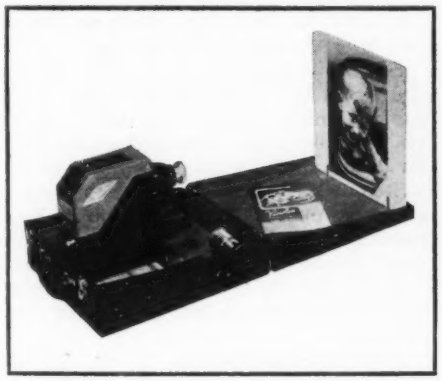

AP-1: slide file, screen, projector with 2" Luxtar Anastigmat coated lens, built into case, complete . . . $64.50
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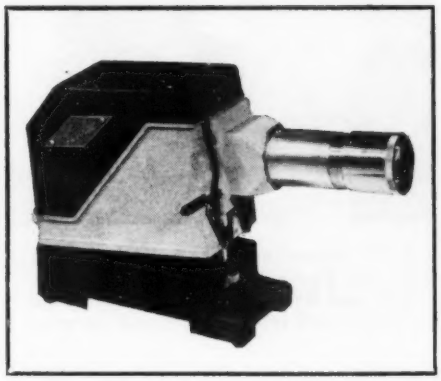

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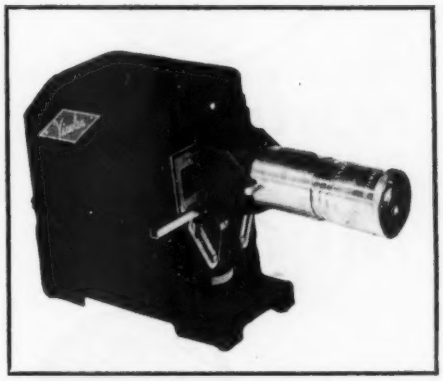

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5 prizes of AP-2 Viewlex projector		@ 54.50	272.50
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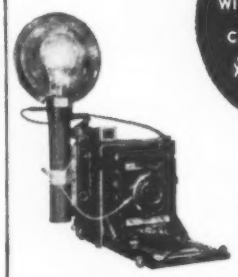

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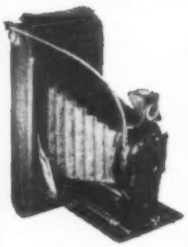

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White left for India a year ago, she brought her cameras in to be completely checked, and not one of them failed her even after months in the torrid, sticky climate. On this job Heinemann made all lenses and lensboards interchangeable for six of the cameras—two Speed Graphics, a Soho, and three Linhofs. (There were 18 lenses involved in the operation.) This was not practical, of course, for the other two cameras, both Rolleiflexes.

For cold weather Heinemann has a special winterizing process. In extreme cold the lubricant in cameras gets stiff, and a one-thousandth may turn into a five-second exposure. So when a photographer is heading for the north woods Heinemann strips his cameras and cleans out the heavy oil. Then he adds an extra light airplane oil, recently developed. When the photographer returns, the cameras are again stripped and relubricated.

Synchronization is the topic for discussion by Laurie Vance, fashion photographer, and Andy Durie against background of press and reflex professional cameras.

Heinemann found out early in America that the mere repair of cameras is not enough. A custom shop, a place that could construct special contraptions or entire cameras to meet certain specifications, was needed. As a result, he installed a new department, a place where a photographer can come in with a sketch or an idea, and walk out with a finished job a couple of weeks later. He has never been stumped, but one customer came close to beating the master.

This affluent man wanted a color camera to take 16 mm pictures and it had to be stereo—that is, it had to expose two frames at the same time. It had to have a one-inch lens, and the exposure had to be exactly one second. Add a few other specifications like angle of view, and the whole thing seemed like a crazy dream calculated to drive physicists and professors of optics mad. Heineman turned it out smoothly without gaining one gray hair in the process. That was three years ago; and when seen recently the purchaser was still quite content with his custom-built headache.

For W. Eugene Smith, the war correspondent wounded at Okinawa, Heinemann constructed a special aerial camera using the shutter of a Speed Graphic with a special body and lenses. Five days and nights and copious quantities of coffee later, the job was ready. It accompanied Smith on some of the toughest jobs of the war, and some of the finest war pictures were made with it. For Acme News Service, Heinemann put a tube more than three feet long on a Graflex to create a 40-inch camera. He had just ten days to complete the job, because even for photographers, the World Series is seldom postponed.

He stayed up nights, and on the tenth day the camera was tested and ready.

Probably the weirdest contraption he ever turned out was a Jules Verne-type flash unit for Ike Vern. Heinemann saw that he couldn't put the number of reflectors Ike wanted—six—on a camera, so he built the apparatus and put the camera on it.

Heinemann has not yet worked out a way for the Rolleiflex to sing, dance, or take a picture of itself, but he's done everything else to it. His greatest boon to professional photographers is his synchronizer for high-speed flash on the reflex type of camera. It was a job.

He went into the mechanism of the shutter in the upper right corner of the camera, and installed a tiny silver switch attached to coated wires. When the shutter leaves are fully open, they contact the switch, which then completes a circuit and sets up the flash. For this alone, making it possible for professionals to use speed lights with a small camera, Heinemann's place in the Valhalla of photographers is assured, but he didn't stop there.

He built a sportsfinder for the Rolleiflex with a parallax adjustment. This is just a folding hood with an eye-piece and a wire frame; it doesn't sound like much and it doesn't look like much, but it has been worth its weight in negatives to many professionals. With it, the photographer can follow the action, pushing the button at just the right motion, holding his reflex camera up to eye-level. He first developed this for Hy Peskin, who specializes in speed photography, and the built-in flash synchronizing unit was made for Marie Hansen, a Washington staff correspondent for *Life* magazine. Heinemann sends bills on the first of the month to a veritable Who's Who of photography, incidentally—Alfred Eisenstadt, Allan Gould, Walter Sanders, and Eileen Darby being also among those present. His best customer, however, is still Herbert Gehr, who haunts the hideout of Heinemann whether it's in Cairo or New York.

Because photographers like to take pictures of things happening while they're happening and not the following day, tension runs high in the shop. Things were tough one day—Jack Higgins, an expert repairman on Heinemann's staff, and the boss were converting a special camera for a special shot. Higgins took it apart, made the desired conversion, then frantically but yet carefully replaced each tiny screw. They tested it, and found it good. Then downstairs

(*Continued on page* 104)

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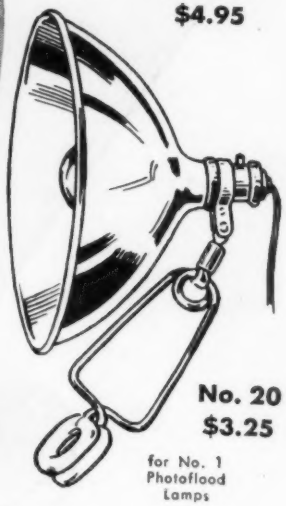

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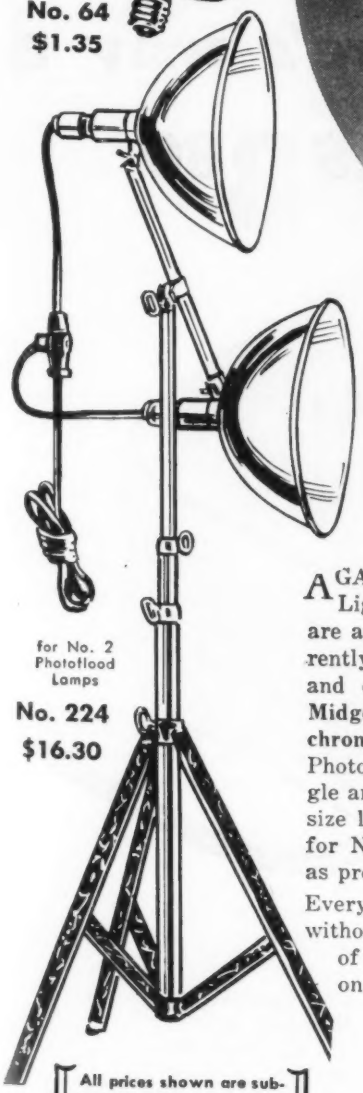

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for No. 4 Photoflood Lamps

No. 43, complete with 3-section Stand.....$21.90

All prices shown are subject to addition of manufacturer's excise tax.

Consult your Camera Dealer

Victor dealers will be kept supplied as rapidly as we can manufacture and ship under present conditions. Your nearest camera dealer can serve you and advise you about currently available Victor products.

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Wherever the Abbey Flash Printer was demonstrated, more people bought more Abbey Flash Printers than all other printers combined.

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ABBEY FLASHGUN CO.
845 1st Ave., United Nations City
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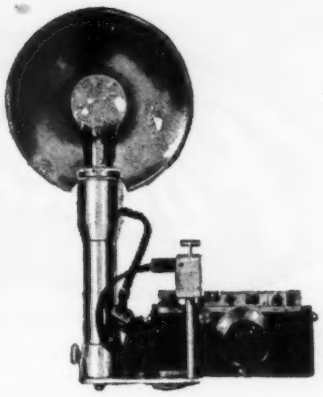

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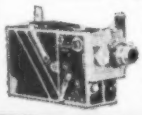

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Heinemann rushed, just as an automobile skidded into the curb. The camera changed hands, and off roared the car. The job was for *Life* and it had to be ready, because that was the camera that was to photograph the sinking of a captured German submarine from the vantage point of a rented blimp. The navy planned to sink the sub at a certain time, and did not contemplate doing it twice.

Heinemann's day begins around ten a.m., when photographers, always in a hurry, call up to announce that such-and-such has to be done to their camera right away for a big rush job. Heinemann, used to his boys, always agrees, puts an expert on the job, and rushes it through. Frequently this means that he's up until two or three in the morning, but nobody has ever said that a picture was missed because of O. G. Heinemann.

Nor has he ever turned down any sincere request, no matter how daffy it may sound. Once, from the Pacific by way of Texas, a camera came in, covered with green fungus, and with a bullet hole right spang through the middle. The lens was all right but everything else was smashed.

Heinemann wrote back that it would be a lot cheaper to buy a new folding camera of that type, but that suggestion didn't stick. The owner wrote that he had been taking a picture with the camera when the bullet hit, and the camera deflected it.

"If it hadn't hit the camera it would have hit me," the letter said. "This is the camera that I intend to use for the rest of my life, and I don't care what it costs—just fix it."

So Heinemann fixed it. It didn't cost as much as a new one, either—Heinemann saw to that. After all, the guy was a photographer, wasn't he?—

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Popular Photography — Carl Stamwitz

"I thought you were a model. The doctor's office is next door!"

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So You're Going To Buy a Camera

(*Continued from page* 51)

This is not meant to discourage picture-takers from buying box cameras for themselves; most of us will at once recognize that no camera is going to usurp the place of the ever-present, ever-ready box camera. Actually, few cameras offer the economy and simplicity that the box type does.

To move on, it is apparent that the buyer's photographic aims should influence camera selection more than any other single consideration. The kind of pictures that *you* want to take is the simple yardstick against which you should measure the particular instrument under consideration. For example, those who enjoy taking pictures as they hike about the country will often prefer a compactly constructed camera, say one of the miniatures or a small folding camera.

Sports photography enthusiasts may prefer varied types, but have common requirements as to shutters and lenses. For the faster action encountered in this branch of the hobby, shutter speeds of 1/100 or more may be required; this, of course, leads to related demands on maximum lens apertures, usually around *f* 4.5.

Some parents who desire to take photographs of their children may discover that the medium-priced reflex cameras are well suited to their needs, since they find it easier to arrange a pleasing composition with this type. Other persons may not like the added bulkiness of reflex cameras, securing results to their liking with the direct viewfinders.

Adverse conditions of exposure and processing which must be met in press photography make a larger negative size requisite. Therefore, most press type cameras will be found in a size which represents the best compromise between these requirements, and convenience and portability . . . the 4x5 size.

Thus we see that photographic purpose is the primary factor in camera selection. Since there is no one camera that is best for every use, let us examine the various camera types, checking their advantages and disadvantages.

Camera Types

We shall cover the cameras first by discussing each type, and correlating our findings with logical and appropriate uses.

The Box Camera—For the casual snapshooter who desires to take record shots in sunlight, the box camera will produce satisfactory prints with low initial cost and easy operation. The absence of all (or almost all) adjustments makes this type favored by those who take pictures infrequently. Among the situations in which box cameras successfully are used are family picnics, outings, snapshots of the children in their Easter finery, and vacation scenes. While enlargements from box camera negatives may leave a certain amount of sharpness and detail to be desired, they can make excellent

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2¼x2¼ Super Ikonta B, Tessar 2.8, case 225.00
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2¼x3¼ Kodak Medalist I, F:3.5 & case.....226.50
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16mm Filmo Autoload Master F:1.9 Camera.... 327.50
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album prints which are what most people want.

In addition, box cameras with low-cost flash attachments have become available in recent years. With such a camera even those unfamiliar with photographic rules can take pictures indoors and at night with synchronized flash. This type of box camera is a great favorite with parents who want to take flash pictures of the baby asleep in his crib, under the Christmas tree with his toys, or playing on the living room floor.

Those who hope to use color films now offered for cameras taking the 120 (B2) and the 620 (PB20) sizes should avoid the box type, since they are not at present suitable for color photography. Color film exposures require a lens having a maximum aperture of *f* 7.7. or *f* 6.3—as opposed to the *f*12 or *f* 16 lens with which most box cameras are equipped.

Folding Cameras—Outdoor people, hikers, bicycling addicts, and campers like the light weight and small bulk of the folding camera. It is easy to carry, either in a convenient pocket or in the popular carrying case with a shoulder strap. For people who prefer a handy camera with few adjustments to produce album-sized prints, folding cameras are a favored type.

If you desire to take pictures in color, make sure that the camera you buy will accept the film size in which color films are offered. As mentioned before, the film is available in 120 and 620 sizes.

35 mm Cameras—The miniature cam-

CAMERA TYPES, FEATURES, AND SUGGESTED USES

Camera Class	General Features	Suggested Uses
Box Cameras	Sturdy construction Simple operation Brilliant finders Low initial cost	Nature pictures Vacation shots Picnic snapshots Outdoor scenes
Super-Box Cameras	Simplicity Synchronized flash attachment Economically priced	Flash pictures indoors Outdoor photography
Folding Cameras	Compact construction Time and snapshot exposures	Hiking pictures Camp pictures General photography
Better Folding Cameras	Good shutter Convenient adjustments Accessories available Body shutter release Color corrected lens	Rainy day pictures Sports photography Color pictures Candid photography Flash pictures at night General photography
Best Folding Cameras	Highest quality lens Variety of lenses available Precision construction Coupled rangefinder	Similar to above, but more flexible in applications due to superb quality and extra accessories offered.
Reflex Came	Picture-size image on the ground-glass Simple in operation Dependable Relatively economical	Portraits outdoors Vacation photographs Album prints General outdoor use Landscape pictures
Better Reflex Cameras	Many convenient adjustments Accurate shutter Good lens	Portraits indoors Sports pictures Color photography Architectural uses
Best Reflex Cameras	Highest quality optics Built-in magnifier for critical focusing Automatic features	Marine photography Indoor photographs Color pictures indoors and outdoors
35 mm Cameras	Ease of operation Initial economy Low operating cost Compactly built	General outdoor photography Color pictures Candid pictures Record shots
Better 35 mm Cameras	Many accessories available Selective shutter speeds Good lens—low cost	Sports photography Indoor snapshots Candid photos Pictures in color Flash photography
Best 35 mm Cameras	Specialized equipment for special uses Excellent lens Versatile in application	All general photography Photomicrography Copying Medical photography Sequence pictures
Press Cameras	Coupled rangefinder Synchronized flash Large negative size Sturdy construction	News photography Flash shots Pictorial photography Serious amateur photography

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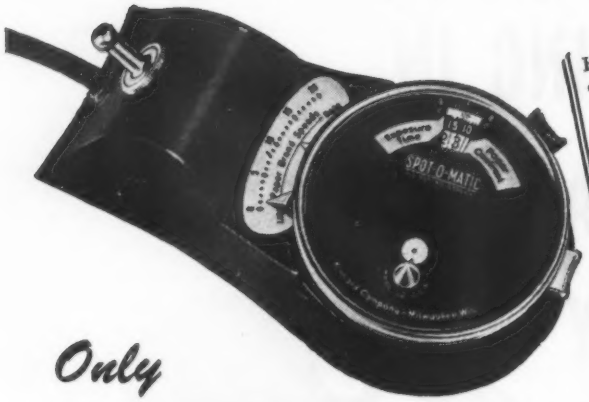

Having trouble exposing enlargements? *Don't become discouraged!* The "error allowable" is even *less* than in exposing for color film with a camera. A variance of as little as 10% may mean the difference between GOOD and POOR prints. The problem is further complicated by the relationship between exposure, contrast grade of paper and contrast range of the negative.

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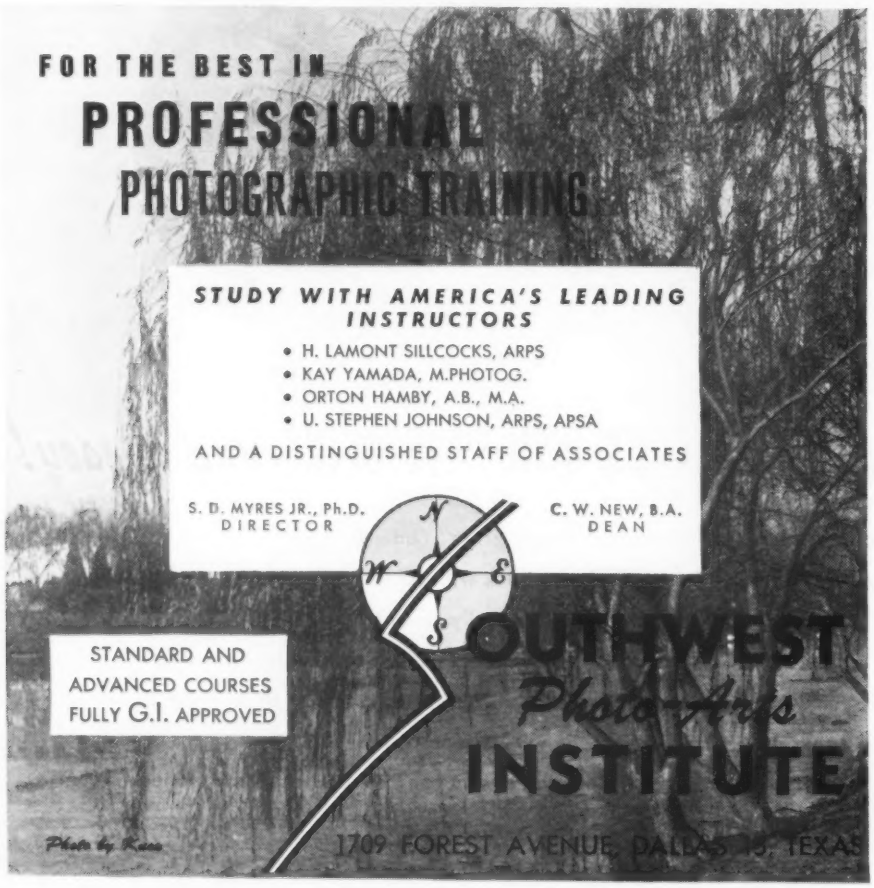

era is often preferred for its extreme compactness, maneuverability, and low operating cost. However, the prospective purchaser of such a camera should be reminded that the negative size is very small, and that additional equipment is therefore highly desirable. (The foregoing does not apply to those who intend to concentrate on taking Ansco Color or Kodachrome photographs for projection purposes.) Daylight developing tank, an enlarger, and processing trays for bromide prints represent equipment necessary for maximum enjoyment from the miniature.

However, many very good photographers swear by the 35 mm camera, and if you enjoy working carefully you can probably secure excellent enlargements from these small negatives. Economy is another feature offered the user of this type camera; the 35 mm film size is the cheapest per exposure of any of the standard film sizes. And, of course, with the short focal length lenses which are used in these small cameras, one may obtain extremely "fast" lenses at low prices.

Reflex Cameras—These cameras are divided into two types: the single-lens reflex and the twin-lens reflex. For the purposes of this discussion we shall consider only the twin-lens cameras, since these represent most of American-made cameras soon to be available, with one or two notable exceptions which will be mentioned under "Press Cameras."

This type has become quite popular in recent years and its popularity is probably due to its exclusive feature—viewing the picture on the groundglass of the camera as it will appear in the finished print, while the picture is being taken.

On the other side of the ledger, the reflex camera is rather bulky for the negative size it yields. But if you want a medium-priced camera which gives you no trouble in aiming correctly at the subject, the reflex is a good choice. As mentioned in our discussion about folding cameras, the color enthusiast will find that most of the reflexes accept the 120 and 620 size film.

Press Cameras—Cameras of this type are characteristically of rugged construction, versatile, and give a relatively large negative. These features, of course, particularly fit them for their varied assignments in the hands of a newspaper photographer (which was the idea in the first place!). While they are too bulky to meet the qualifications set by most amateurs, they offer many features including the use of sheet films.

In addition to the usual press camera employing the sport or open wire finder, the single-lens reflex is used by some news photographers who prefer to see the shots they are getting on groundglass. As might be expected, these press cameras are not inexpensive but they offer all the refinements to suit the exacting demands of the professional.

Not all cameras are on your dealers' shelves today. However, it is expected that almost all—if not all—of the cameras will be available before the end of the year. So pinch your pocketbook, decide on the kind of pictures you like to take, and go to it! Happy hunting!!—

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Kodak Vigilant Jr. 620, Bimat lens	18.47
Kodak Vigilant 620, f8.8	23.67
Kodak Vigilant 620, f6.3	28.28
Kodak Vigilant 620, f4.5 in flash Kodamatic shutter	48.49
Kodak Monitor 620, f4.5 in flash Kodamatic shutter	60.03
Kodak Medalist II, f3.5 coated lens	262.50
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Kodak 35, f4.5	43.87
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Kodak Reflex, f3.5 twin lens and case	120.42
Argus A-2, f4.5 with case	29.85
Argus C-3, f3.5 with coupled rangefinder, flashgun, and case	70.33
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Universal Mercury II, f2.7	79.50
Clarus, 35 mm. f2.8 Wollensak and case	112.75
2¼x3¼ Busch Pressman, less lens	73.40
Perfex 55 de luxe f2.8 and case	99.50
Micro 16 Miniature Pocket Camera	29.50
5x7 Korona Commercial View	65.00
4x5 Graphic View with tilthead and case	111.15

MANY OTHERS—*Write for cameras not listed*

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Revere 8 mm., Model 88, f2.5	77.50
Revere 8 mm. Turret, f2.8	110.00
Keystone 8 mm. K-8, f2.5	64.50
Bell & Howell 8 mm. Sportster, f2.5	102.61
Bell & Howell 16 mm. Auto Load, f2.5	186.67
Kodascope 8-33, 500 watt, f2	70.00
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Leica Model III B, f2 with case	275.00
Leica Model III C, f2 lens with case	369.50
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Contax I, f2.8 lens with case	165.00
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Contax III, f2 lens with case	295.00
Contax II, f/1.5 lens with case	319.50
Contax III, f/1.5 lens with case	369.50
Argus C-3 with case	55.00
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35 mm. Vokar f2.8 lens with case	79.00
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3¼x4¼ Linhof Standard 6" C.Z. Tessar lens, Kalart Rangefinder, Graflex back	165.00
2¼x3¼ Watson Press, f4.5 lens and flashgun	130.00
3¼x4¼ Graflex D, f4.5 lens	149.50
2¼x3¼ Busch Pressman, Kalart Rangefinder, f4.5 lens in Compur shutter	135.00
3¼x4¼ Speed Graphic, Pre-Anniversary, f4.5 lens, flashgun, coupled rangefinder	155.00
2¼x3¼ Speed Graphic, f4.5 lens, coupled rangefinder, flashgun	175.00
3¼x4¼ Anniversary Speed Graphic, f4.5 lens, coupled rangefinder and flashgun	179.50
3¼x4¼ Anniversary Speed Graphic, f4.7 Ektar coated lens, coupled rangefinder and flashgun	215.00

MANY OTHERS. *Write for any camera not listed.*

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90 MM. Elmar F4 lens	85.00
135 MM. Elmar F4 lens	95.00
135 MM. Hektor lens	120.00
135 MM. Hektor coated lens	179.50
73 MM. Hektor F/1.9 lens	145.00
90 MM. Thambar F2 lens	175.00
50 MM. Tessar F2.5 coated lens	50.00
50 MM. Tessar F2.8 coated lens	69.50
50 MM. Sonnar F2 coated lens	100.00
50MM. Sonnar F/1.5 coated lens	179.50
180 MM. Sonnar F/2.8 coated lens	350.00
Leitz Universal Viewfinder	69.50
Contax Universal Viewfinder	69.50
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Valiette 16 mm. Projector and case takes 1600 ft. reels	195.00
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Revere 8 mm. De Luxe Projector	89.50
Universal 8 mm. Projector, 500 watt	49.50
Natco Sound Projector, late model	395.00
Ampro Sound Projector	350.00
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620 Jiffy & Vigilant, Holster Reg.	5.75	4.60
Kodak 35, de luxe, eveready Reg.	8.50	6.80
Brownie Reflex, de luxe, eveready Reg.	3.75	3.00
Kodak Bantam, f4.5, de luxe, eveready Reg.	7.00	5.60
Ciroflex, de luxe, eveready Reg.	7.75	6.20
8 mm. Keystone, Holster Reg.	6.75	5.40
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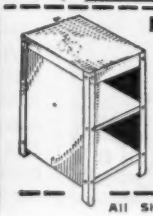

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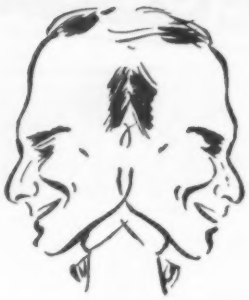

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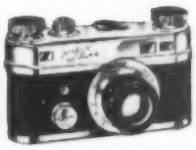

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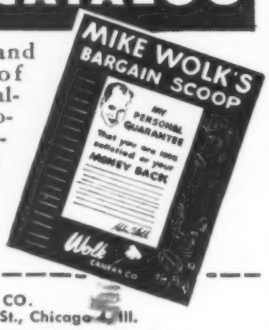

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Babes in Rhyme-Land

(Continued from page 49)

we resorted to bribery and offered an ice-cream cone if they would climb up and peek into the well, one twin could not get there fast enough. The other gave the offer deep thought, and the result was more gratifying pictorially than anything we had coaxed out of them in an hour.

If you want a child to look enthralled, you must produce something to enthrall him. Children have wonderfully transparent emotions, and given the proper inspiration will show them without inhibition. I wanted such a starry-eyed expression to go with "Twinkle, Twinkle, Little Star"—and since I couldn't produce

No ice cream bribe was necessary to produce the mother love expression in "Bye, Baby Bunting," in which the young model was fully convinced of her role.

stars in the daytime, I had one of the mothers blow soap bubbles high over my head. Needless to say, the rainbow-hued globes were all that was needed to fill my models' eyes with wonder.

And this reminds me, parents can be very helpful in directing scenes, in helping with clothes, and in convincing the youngsters that their attention belongs on the job at hand. For it seldom happens that model, setting, and rhyme work perfectly together, as in the case of the "Bye, Baby Bunting" picture, where the little girl was convinced of her role and needed neither soap bubbles nor a doting parent.

That's really how simple the game of photographic rhyme-land is. Why don't you try it? If Mother Goose is not one of your old friends, you may discover another favorite set of verses to illustrate. The children's classics are so numerous that they provide inexhaustible picture-idea material. And if you want something completely original, try writing your own verses or story.

As for equipment, it is possible to get fine children's pictures (or any other kind, for that matter) with any good camera. My pet is an Automatic Rolleiflex. I prefer to use natural light whenever possible—as it is less distracting to me and my skittish models. By reducing

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technical problems to a bare minimum, I am able to concentrate entirely on the problem at hand, which is to catch the fleeting moment of wonder, joy, wistfulness—which makes all the difference between a mediocre and a good child picture. Since the essence of fine children's pictures is naturalness, I forego "dramatic" effects even when using artificial

Spontaneity—keynote of a successful child shot—results from reducing technique to bare minimum. Harriet Arnold shuns flash, uses sunlight if possible.

lights. The pictures accompanying this article were all done with either natural light—or at the most three No. 5 G-E flashbulbs. There are no special filters, lenses, or lights necessary to insure fresh, vivid children's pictures. Success is found not in equipment, but in the approach.

About now comes the very practical question—what to do with the finished picture? It is a good question, for a picture without function can be most frustrating. Well, here are a few ideas:

A screen can be made using blowups of the verse-illustrations. It may be possible to crop the picture so that a single shot can be used for each panel. Another idea, following the same train of thought, is to use several pictures on each section of the screen.

Panels on the walls of the children's room provide another outlet for your photographic efforts, or perhaps you may wish to construct a border to fit in with the decor of the room.

If you are a bit more shy about your photographic efforts, why not make a book? Just finish your prints in a handleable size, mount them back to back with dry mounting tissue, and have them joined together with a spiral binding (Nearly every town has one shop which can do the job for you.) You might even leave an inch of white space at the bottom of each print and write in the verse with India ink.

So try your hand and camera at entering the magic world of childhood. If you don't own a Mother Goose book, buy one—and start planning a trip to your child's rhyme-land. It will be a happy game for him and an absorbing photographic venture for you.—

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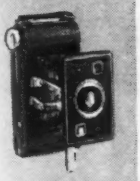

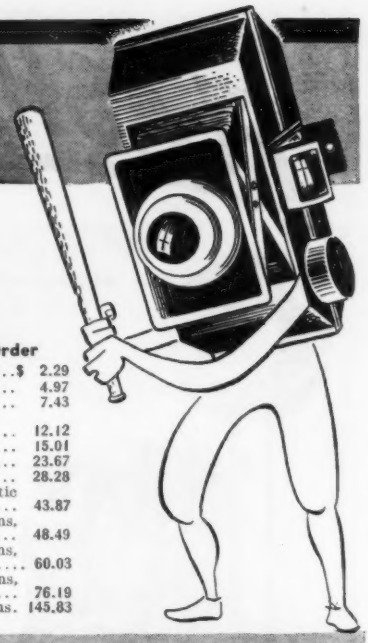

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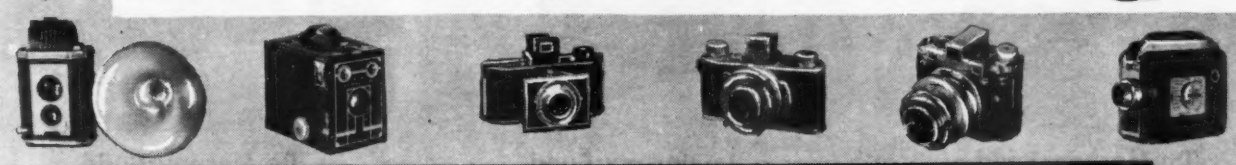

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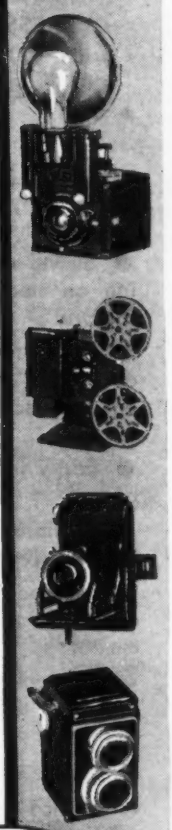

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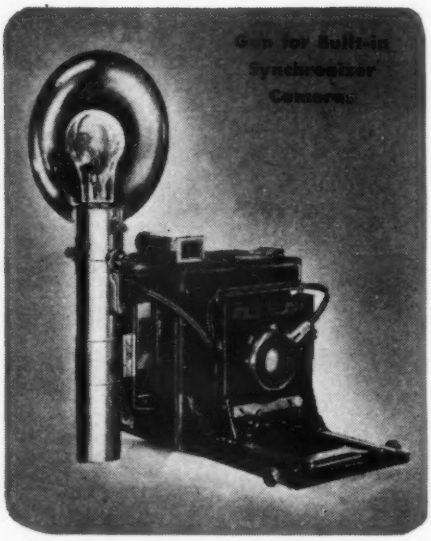

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A Versatile Titler

This easily-made device will help make your movies more finished.

By HERB SHANNON

Two types of camera-holding fixtures, both mounted on 5x8-inch bases. Bottoms of platforms are sanded concave lengthwise, and beveled front and rear for smooth sliding.

A MOVIE TITLER for either 8 or 16 mm cameras, which embodies all the features of the best on the market, including an adaptation for the making of optical effects, and which will dismantle immediately to hang out of the way when not in use, can be made in a few hours by anyone who can drive a nail. I (whose carpentry is notoriously inept) built the titler illustrated out of salvage materials in one afternoon.

Without any extra gadgets, the titler will film stationary titles, zooms and dollies, rear projection titles, and title cards of widely varying sizes. The framing device is invaluable in extreme close-up photography of small objects. And with additional easily made attachments, the titler will do scroll and roll-up titles, swings, tilts, turnarounds, and book-leaf titles.

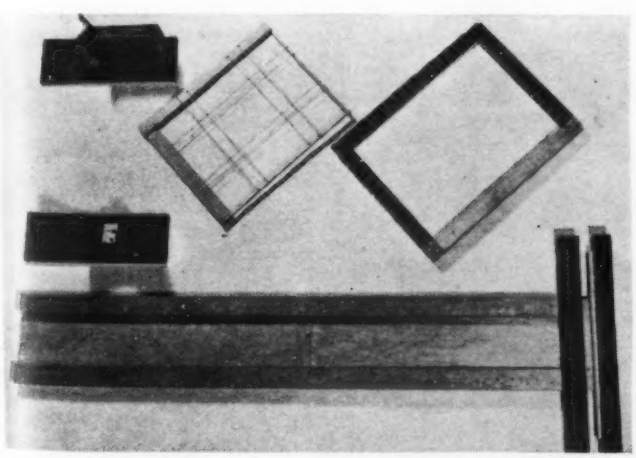
Dimensions and materials for your titler do not have to be the same as given. Materials will depend on what is most easily obtainable, and some deviations in dimensions are permissible. But the title frame should accommodate a titleboard 13x17 inches, and the bed or track for the camera should be no less than 48 inches in length. This will give scope for zooming and will allow filming titles in various degrees of perspective and size, according to the distance selected. The camera track and the base of the camera fixture should be at least five inches wide to give stability.

The bed of the titler is made of plywood or some smooth finish board which is not likely to warp. One full length piece is best, but it may be assembled from shorter lengths providing the joined edges are beveled to make a smooth track for the camera fixture. Along the outer edges of this bed the guides are laid parallel and held in place with five or six screws each. Baseboard molding or any smoothly finished wood of a thickness sufficient to hold the camera fixture in its track may be used for the guides. The titler illustrated has ¾"x1½" finished white pine guides because these pieces happened to be handy. The track and the inner edges of the guides are left unpainted.

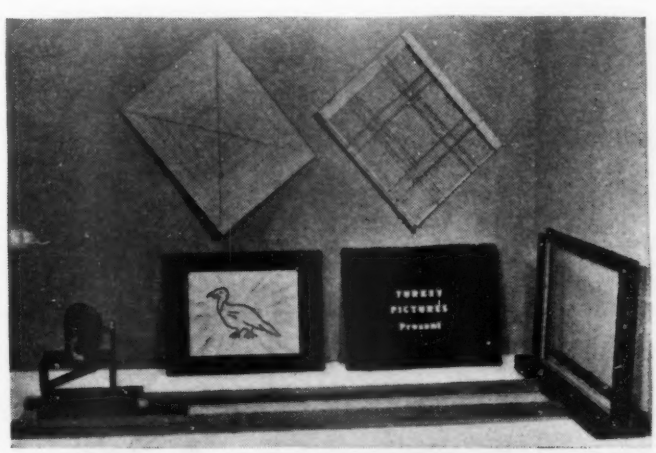
A quick and painless method of making the title frame is to assemble it from lattice strips according to the diagram, working around a 13x17 inch title board made of two thicknesses of corrugated cardboard glued together. The slots in the sides of the frame to hold the title board are ⅜" deep, and are made by sawing that much off the width of the two inner lattice strips before nailing the frame together. All other dimensions will be governed by the title board, and the lattice strips can be cut to the required lengths as you go along. A few screws strategically placed will give the frame rigidity.

When the frame is finished it is centered in place on the end of the track with the two holding blocks, attaching each block firmly to the track with several long screws. Just before attaching

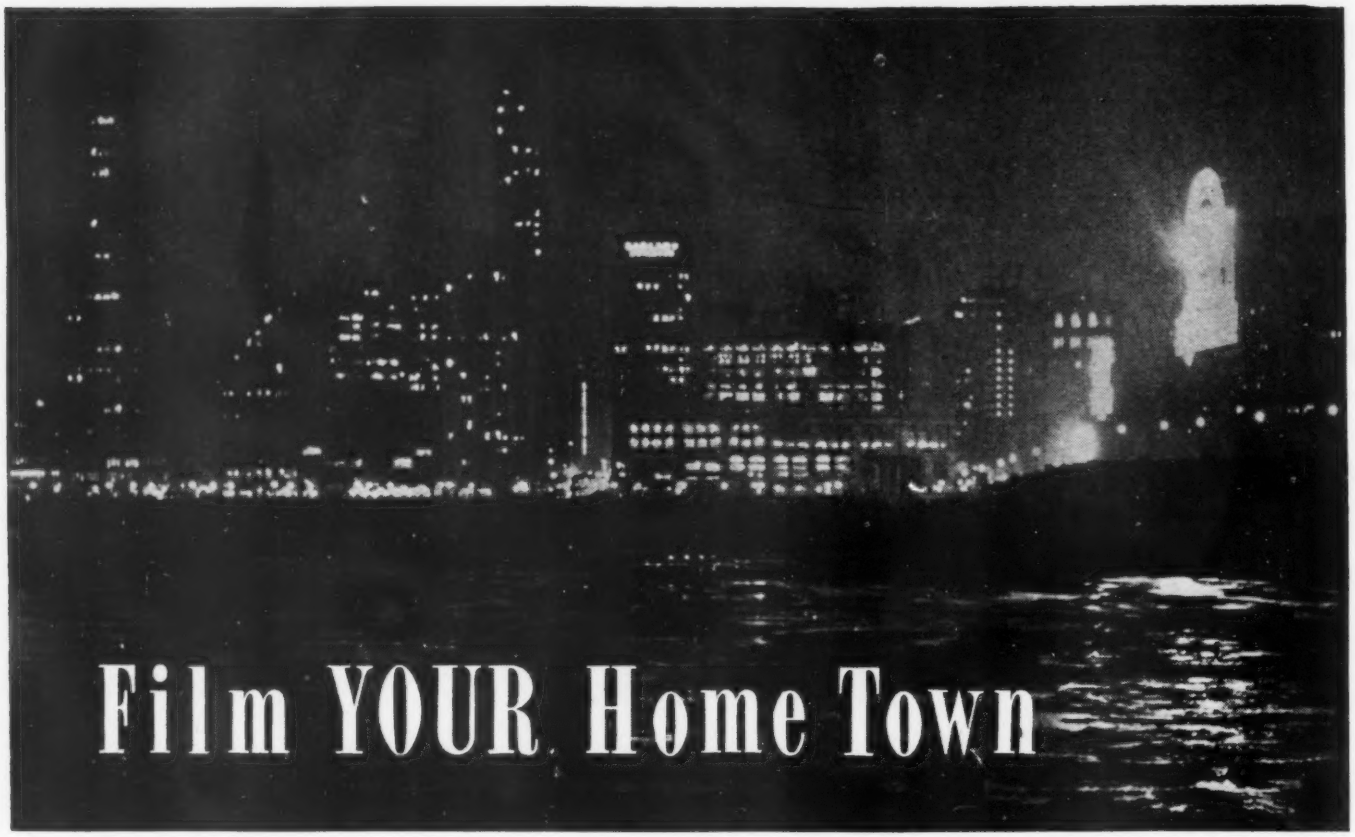
(*Continued on page* 130)



Titler can be dismantled and hung out of the way when not in use. Two lengths of plywood form the 55-inch long track. Centering strip for the frame can be on front or rear holding block.



Assembled titler looks like this. Title cards (center) are ready to slide into frame (right) as needed. Focus and field test card, and framing guide hang above, ready for instant use.



Film YOUR Home Town

Photographs and text
By GEORGE CARLSON

There's a world of material in a ciné story of your city. These ideas will help your technique

"THE grass is always greener in the other fellow's yard."

The lure of travel, movie making in distant parts, new places and new faces, is probably the main filming ambition of most amateur movie makers, old timers and beginners alike. It's a good one too.

Yet right in the old home town are plenty of filming ideas for your camera that may have been overlooked because they are thought too commonplace.

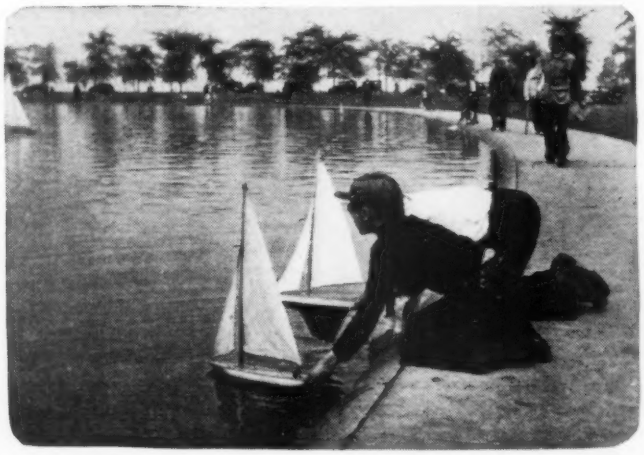
A good film of your city can be made by a straight treatment—filming in long, medium and closeup shots. A few important facts revealed in titles and the photographing of any signs that you may come across, will help to maintain interest throughout the showing.

Elaborate equipment is not needed; the simplest of cameras will be adequate. If telephoto lenses and wide angle lenses are available, all the better. As with any other filming—where possible use a tripod for steady shots and an exposure meter or an exposure guide to check the light.

Probably the best way to start filming your home town is to make a list of the town's main attractions and points of interest. Such a list might include:

1. Main streets, buildings, stores.
2. Parks and drives, lakes, gardens.
3. Historical sites, museums, statues, zoos.
4. Rail stations, airports, street cars, buses, other transportation.

Sailboats and other lake craft framed with trees and shot against cloud background will add beauty to your movie story.



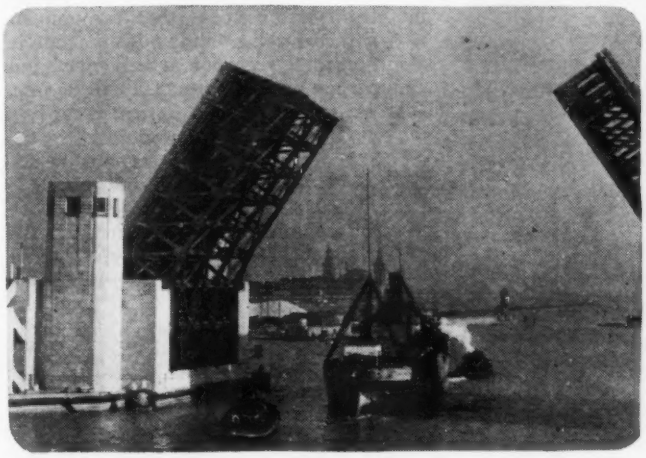
Medium closeup of boys sailing model vessels on a smooth lagoon depicts the earnest activity of youth in summertime.

5. Sports centers, stadiums, race tracks.
6. Industrial areas.
7. Residential districts.
8. Possible night scenes.
9. Sporting events—baseball, football, skating races, etc.
10. Items of news — parades, storms, races, fires, special shows, fairs.

If yours is a big town and there are many parts of it and points of interest you don't know about yourself, perhaps maps and tourist information pamphlets will help in your planning. Remember that a film of your city does not have to be made in a day, or a month. It's the kind of film you can shoot at your leisure if you want, and add to and improve from time to time.

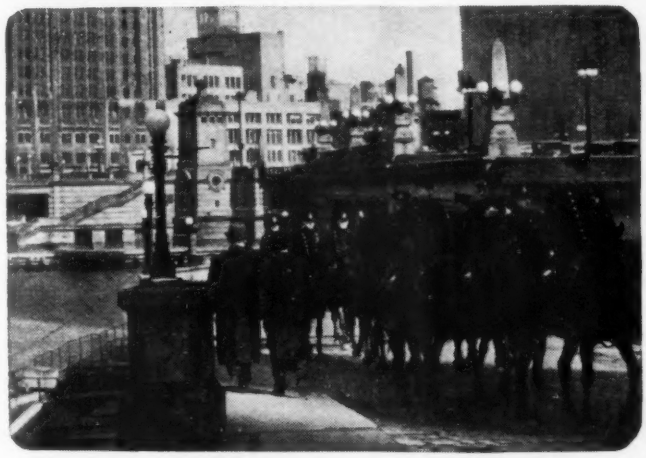
The downtown (or uptown) section of your city will most likely provide a good deal of the subjects for the film. The main street is a good opening scene and your building shots can be worked in here. The city hall, postoffice, library, rail stations, and the like fit in well with the business street scenes. If at all possible, avoid tilting the camera upward too often to include all of a tall building . . . take the shots at a distance. How-

(*Continued on page* 122)



Shots of a freighter being guided under an open jack-knife bridge will show a link in your city's transportation system.

Tall buildings make giant tripods from which you can give your audience a panoramic bird's-eye view of your city's charms.



Sidelight scenes (such as this one of mounted policemen riding up a ramp) add interesting touches to your movie story.

Main Street usually is a good place to start. Then you can work in shots of the library and other important buildings.

The airport is good camera material, too. Shoot the loading of freight and passengers—then maybe add a few aerial shots.

Night street scenes such as this usually call for a fast lens and fast film. (These shots are from a film on Chicago.)

You can record narration, music, or any type of sound effects directly on your own motion picture film as you run it on your projector, when this device has been perfected.

SOUND ON FILM... THE EASY WAY

Developments in magnetic sound-on-film mean that every amateur can have sound track on home movies

Photographs by Arthur Haug

THIS MUCH-VAUNTED postwar world is starting to live up to at least a few expectations—particularly as regards the point of view of the home movie-maker. In not too long a time he's going to be able to tuck his 8 or 16 mm film under his arm, jaunt down to the corner drug store, leave it and in a few days have it back and ready to record a sound track he can make in his home—and at a not prohibitive cost.

Sound-on-film long has been out of the financial reach of the average amateur, unless he had a well-filled pocketbook and little compunction about depleting it. In 16 mm, a sound-on-film projector runs between three and five hundred dollars, and if by some chance the amateur should want to record his own sound, the necessary optical recording equipment will run costs up to two, or three times his projector cost. Sound-on-film, while enhancing home motion picture productions, costs large amounts of money.

That is—sound-on-film through optical recording which, till a few months ago, was the only type of sound recording available for motion picture use. But that was a few months ago. Today it is another story.

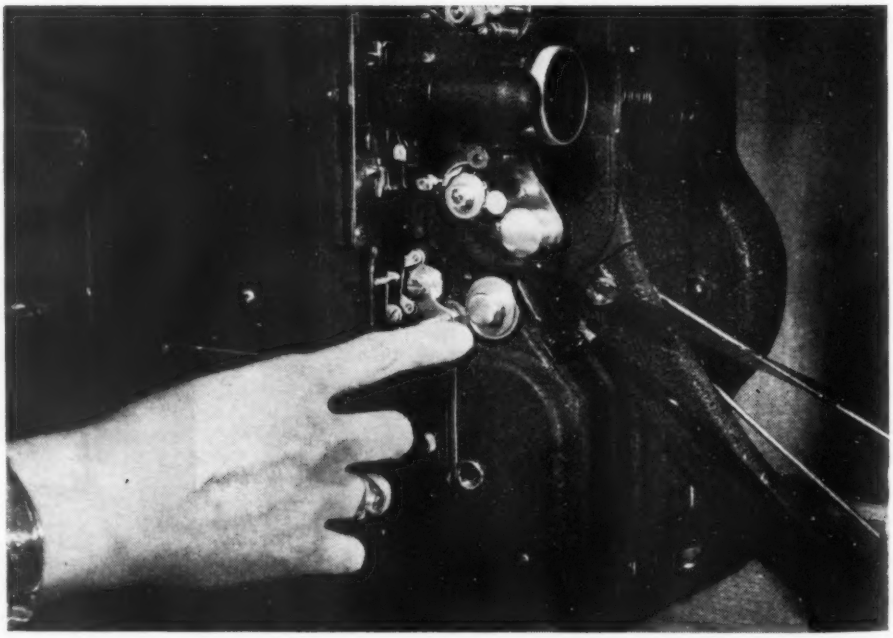
Down on Chicago's south side is a group of buildings where industry and research work side by side for their common good. This is Armour Research Foundation, a non-profit institution which in its brief span of existence has been responsible for special wash-off relief processes for color photography, various aids in the graphic arts, the development of wire recording, and now—a simple sound-on-film recorder which may put sound track on your film, 8, 16, or 35 mm, at a cost far lower than optical recording and with unbelievable simplicity.

The research institution responsible for these developments was founded in 1936 by three men who wished to devote more time to research than to teaching, and has grown now to have a staff of more than five hundred employed in non-profit research for industry.

One of the youngest, and most brilliant, of these five hundred is a research

(*Continued on page* 126)

A strip of 16 mm silent motion picture film with a partial track of the new magnetic material placed at the upper left.



Finger points out tiny magnetic recording and playback unit developed by the inventor of wire recorder. Device, which can be mounted on any projector, is fingertip size.

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"The Singing Hills"
"Git Along Little Pony"

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"Are You Happy? Amen"

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"Deep In the Heart of Texas"

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Film Your Home Town

(*Continued from page* 119)

ever, a few angle shots will add novelty.

Use street signs and name plates for your titles when you come in closer for your medium shots and closeups of people leaving and entering buildings.

Never feel embarrassed about setting your camera and tripod up for a series of shots on a street or sidewalk—it's one of the most legitimate avocations you could indulge in—but be sure too that you keep your picture-making in good taste and also that you do not infringe on the rights of others. Remember that the setting up of a tripod and camera on a busy sidewalk may easily be construed as using space that more rightfully belongs to pedestrians. If you feel a bit shy about setting up your tripod on a sidewalk or

Add scenic beauty to the cine story of your town with sequences such as this, taken on a lazy lagoon in a public park.

street, you can park your car (if any) near the scene you wish to photograph . . . and shoot through the windshield, or through an open window. Be sure to get a shot of the local traffic cop doing his duty.

Filming through the windshield as the car is driven along is a good way to get more general scenes of your city. Perhaps a bus ride through town will furnish a simple continuity idea. You could do all your bus travel filming at one time and splice in your scenes taken afoot to help carry out the continuity. City bus travel at its best is usually more or less rough going, so do your filming when the bus is rolling along fairly smoothly. At times a faster camera speed will help to even out any jumpiness. At any rate the theme of transportation is a good one in filming your city.

To get a bird's eye view, panoramic scenes can be taken from any high buildings or observation towers. Pick a clear, sunny day for this.

New buildings and other projects in the process of construction can be filmed. A series of shots taken from time to time from different angles will show the building going up in a hurry. The work of a year can be shown in a minute or two.

Parks with scenic drives and their gardens should not be neglected in your film. You may have some scenes in your "pot-shot" collection that will come in handy. Try to have people in most of your scenes. Hikers, horseback riders, and people rowing boats on lagoons will add interest and motion to any scenic

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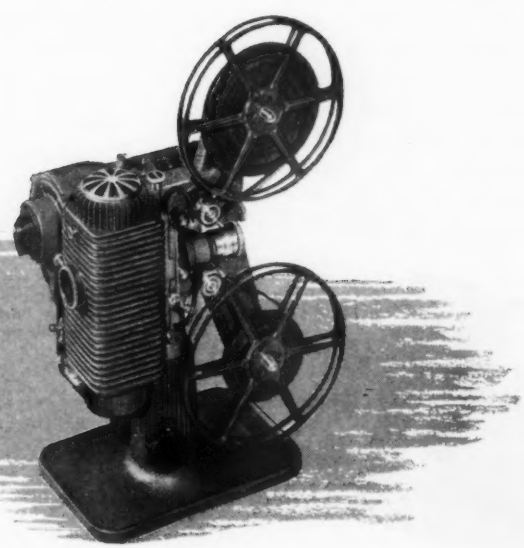

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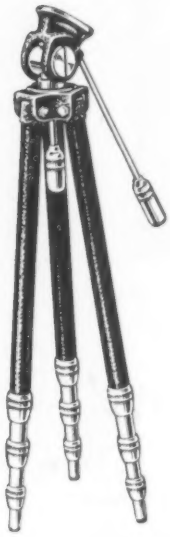

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view. By all means try to get bike-riding girls in shorts some place in your park movies! A shot or two of the little old lady who comes daily with her sack of old bread crusts to feed the pigeons will be real human interest. Gardens and zoos usually are found somewhere in a big city park system and should come in for their share of film footage if only for a few representative shots. These subjects generally have enough material in themselves for long reels.

Transportation in your town—from steamships to street cars—offers much in filming opportunities. Get scenes of incoming and outgoing trains and try a shot or two in the train shed (if allowed, and the light permits). Street cars, buses, river boats, and any little interesting sidelights in connection should be filmed when the opportunity affords. A sequence of a ship being towed by a tug under an open jack-knife bridge, is always interesting. An extra shot of the whole action at half speed will add humor.

Your local airport will surely make good camera material. The sequence should include scenes of the buildings, hangars and grounds, loading of freight (and passengers) in the giant air liners, the take-off, and finally a few shots of the planes against a cloud filled sky. If you care to (and short excursion air trips can be made), scenes of your city from the air can be made to fit in conveniently.

A few night scenes added to your film will add interest and novelty. Downtown scenes, well lighted public squares, and the "Great White Way" of your town can be filmed with a fast lens and fast film. In many cases well lighted subjects turn out well when filmed with Type A Kodachrome. You can at least film any electric advertising signs (especially those with motion) in a few short scenes as descriptive of your town at night. An experimental shot or two before any serious night filming attempts are made will give an idea of what results to expect. Use your lens wide open and try a shot at 8 frames a second. A good tryout shot is to take the skyline of the city, where there is no appreciable movement in lights, by single exposure.

Sporting events from sailboating to football will give you many chances to add interesting and representative film footage to your reel. Beach and swimming scenes, the volley ball games on the sand, the hot-dog vendor and the ice cream man are all good human interest shots. Although parades, holiday celebrations, dog shows, fairs, and other events of local interest usually have enough separate material for reels by themselves, more or less short sequences will show what goes on in your town.

The foregoing suggestions for a film of your city are but a few. When you stop to consider the industrial angle—factories, mills, stock yards, or whatever your locality is famous for, down to any news events you might have been lucky to film (such as fires, storms, or floods) you will begin to wonder what to leave out of your reel instead of what to include.

Don't take your home town for granted—it will be fun to record on film the place where you live.—

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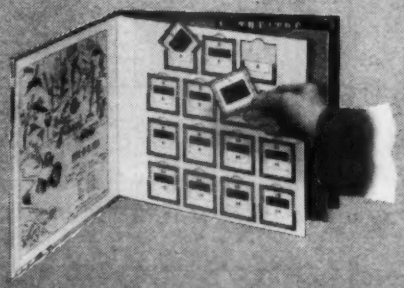

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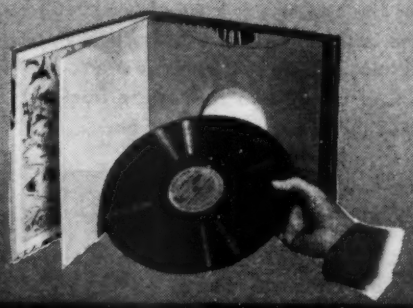

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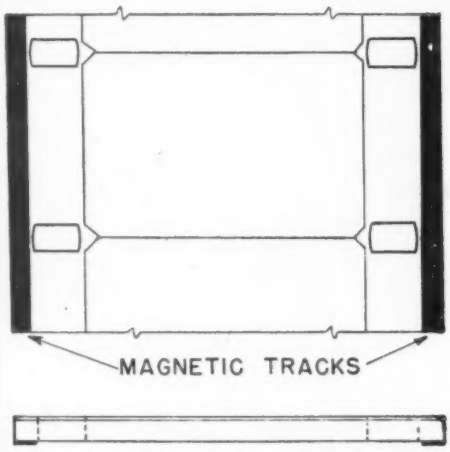
Sound on Film The Easy Way

(*Continued from page* 120)

physicist named Marvin Camras. Thirty-one years old, he has already achieved an international renown for his development of longitudinal magnetic recording on wire, and other materials.

Magnetic recording is not new. The first magnetic recording instrument was built in 1898 by Valdemar Poulson, and was named the "Telegraphone." Successive years did not ignore this invention. In view of the newly perfected adaptation of magnetic recording to sound on film, a paragraph in the January 1917 issue of *Machinery* deserves reprinting: "An application which is being developed is the use of the Telegraphone in connection with the motion picture machine. The talking picture has never been made a success because of the difficulty of obtaining perfect synchronism between the pictures thrown on the screen and the recording of the voice. With the Telegraphone, perfect synchronism is possible. This is accomplished by depositing a strip of pulverized metal filings directly on the film itself. The sound waves are thus carried directly on the same film as the pictures. In reproducing, an amplifier can be located behind the curtain and connected telephonically with the motion picture machine."

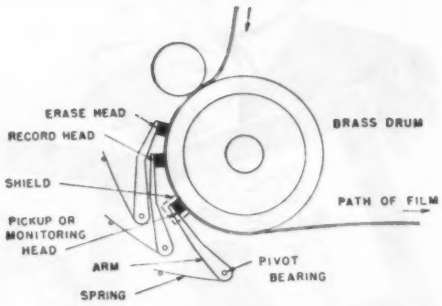
It was a good idea, and now has reached fruition—but in those days a magnetic material of finely enough dispersed character could not be found, and so optical recording stole a march on magnetic recording, and until now has dominated the field of sound recording.



Here is a strip of 16 mm film which illustrates how sound-tracking can be done on both sides, allowing two sound tracks.

But now, through Camras and Armour Research Foundation, and through those other pioneers in magnetic recording since 1898, sound on film may soon be available to the motion picture maker.

Its genesis was simple, and with the wire recorder. When Camras perfected the first wire recorder, which employed longitudinal magnetic recording—or more simply, the impressing of variable magnetic areas, which has been modulated by sound, along the length of a wire as it moved thru a recording head, and the subsequent transfer of those variable magnetic areas back to sound as they moved thru a playback head, it was but a step to the concept of placing a thin strip of magnetic material along the side



More elaborate applications of magnetic recording are also feasible. Here is unit with record, erase, and monitoring head.

of a strip of motion picture film and using the film as a carrier for this magnetic material. All that then had to be done was the design and completion of a tiny playback and record head which, as the film passed through the projector, would first record on that thin extra layer anything desired, and then play it back through an amplifier unit as it passed through on subsequent reelings.

The material and mounting media finally developed is impervious to scratches, of high fidelity, simple in application and low in cost. It is a special magnetic material with a grain size of less than a thousandth of an inch and is not affected by photographic solutions. Camras himself believes, that when available commercially, it can be placed on old film for about the same cost as film development, or it can be set in the emulsion of raw stock, to remain there until wanted for use—unharmed by developing or handling. Not only this, but the whole or any part of the track can be altered or erased, or rerecorded and played until the film itself wears out, without any appreciable reduction of the fidelity of the sound track.

Magnetic tracks can be added to films in any number of ways. As stated previously, the track can be incorporated by the manufacturer, so that when the film is shot and processed, the movie maker can immediately soundtrack it, or if desired, record it when shooting. It can be placed between the sprocket holes and the edge of the film, on either or on both sides if wanted. If placed on both sides, the motion picture maker has two sound tracks. One might be used for ordinary showings, and the other track recorded with comments screenable only for family and friends. Or music or special effects might be recorded on one sound track and speech on the other. Again, if desired, the magnetic sound track can be applied on 16 mm sound stock where the optical recording usually goes.

As concerns 8 mm film, the sound track is placed between the sprocket holes and the film edge, as shown in the diagram, and has the same dimensions as

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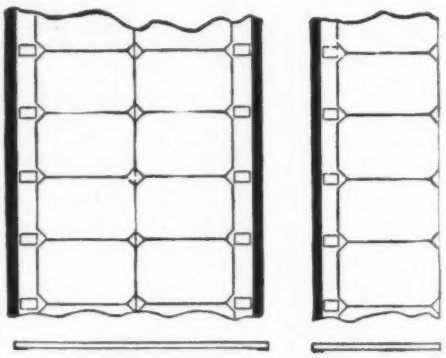
the track on 16 mm film (.045 inch wide and .0005 inch thick). Both sides of double 8 mm are coated, and then when split, each side will have its own sound track. Or old film in 8 mm size can be coated separately. The quality of the sound on 8 mm, while not equal to that of 16 mm, has certainly the equivalent fidelity of the average low cost radio receiver.

The playback-record head used with this magnetic sound recording system is spring pressed against the film while it rides on a flywheel stabilizer. Such a sound head, Armour Research Foundation feels, can be added to conventional projectors with little trouble. It may be best, however, to have the home mechanic merely send it away for a simple factory conversion rather than attempt the job himself.



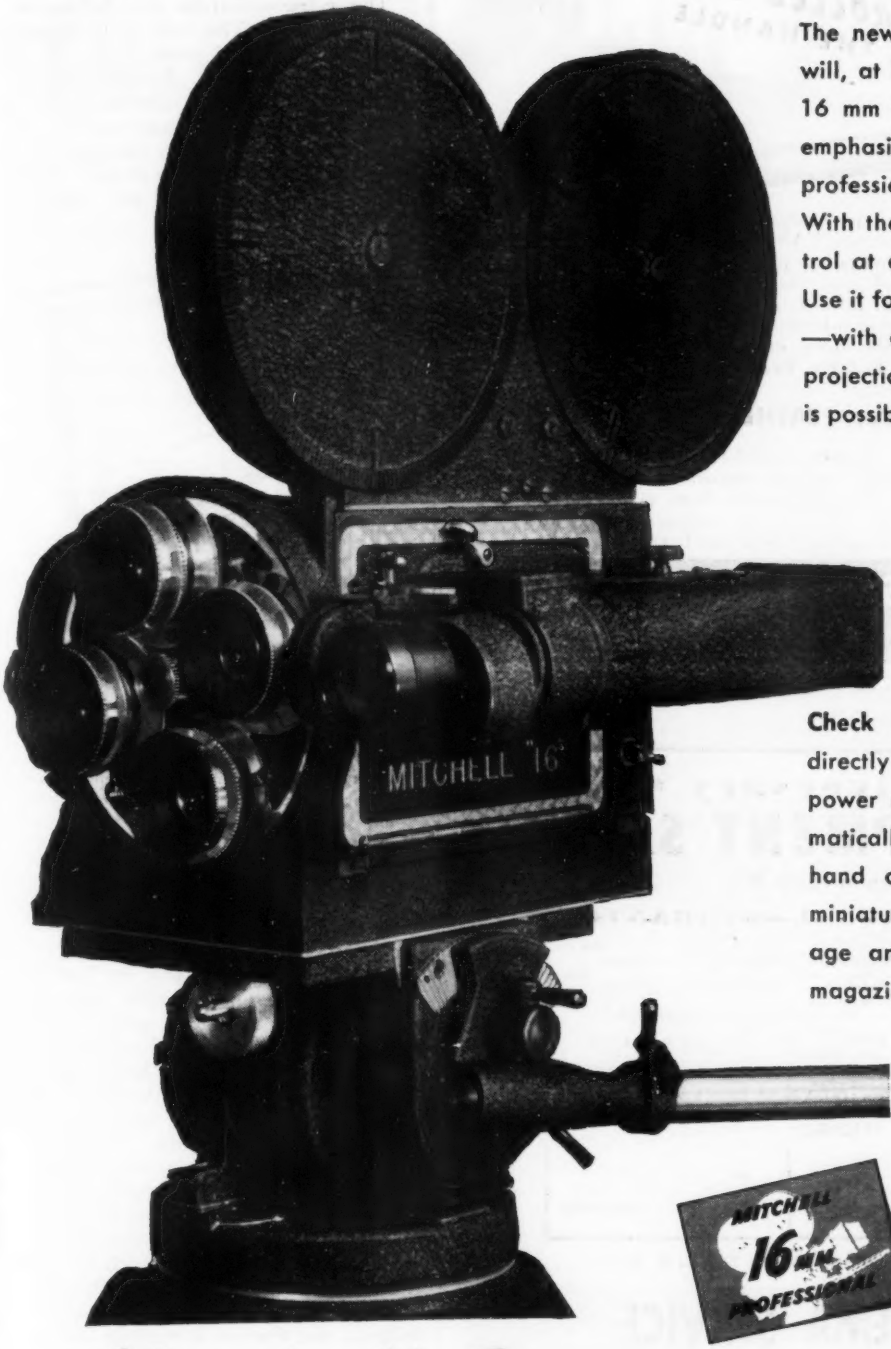
8 mm motion picture film can be tracked either before it has been split from double size, or after it has been assembled.

In summarizing, magnetic sound holds many things for the amateur. A magnetic sound track can be added to conventional films, and the equipment required is simple and inexpensive. Sound can be added either simultaneously, or at a later date. If the sound track is not satisfactory, it can be erased and re-recorded. A magnetic track can be added to finished film and speech and music can then be recorded as accompaniment.

The motion picture industry is reluctant to make too many statements at this point. While undoubtedly many of the manufacturers are seriously considering adapting existing projectors, or the production of new projectors embodying magnetic recording and playback features, they are inclined to move slowly so as not to suddenly make obsolete existing projectors for which they are production-tooled or existing optical recording equipment. Another reason for hesitancy is that so far no arrangement has been made to set up laboratories where magnetic sound track can be added to either raw film stock or to old films which their owners may want to have sound-tracked.

These are complex problems, and will not be solved nor decided in a month, and perhaps not in a year, but they will be solved, that is certain, for as Philip L. Karr, chief engineer, Excel Movie Products of Chicago, says, "Of all the present day methods of putting sound on film, the magnetic type is the most promising for the amateur."—*Ira S. Glick.*

*Mitchell 16 mm Professional



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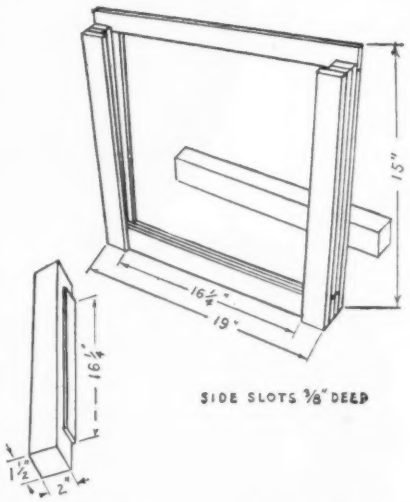
A Versatile Titler

(*Continued from page* 117)

the front block, nail to its inner side a strip of lattice the exact length of the slot in the bottom of the frame, as in the diagram. This insures positive centering of the frame each time it is inserted. The fit of the frame between the blocks should be as snug as possible while still allowing the frame to be removed without a struggle.

The camera fixture can be made in several ways. The best is to jigsaw it from one block of wood to fit the contours of the camera. Another way is to construct a box-like platform for the camera. The object in any case is to center the camera lens in relation to the title board, with the line of view at right angles to the title board and parallel to



Detail of title frame and holding blocks. Lattice strip is nailed to forward holding block and fits into slot in base of frame, centering the frame in titler.

the track. A hole is drilled in the platform for a tripod bolt. This fixture is mounted on a board of the same material used for the track, a foot or more long and just wide enough after sanding to slide between the track guides without play. This board should be no shorter than 12 inches to avoid lateral shimmy in the track. If the fixture has a tendency to rock sideways after assembly, plane or sand the bottom concave so its weight rests only on the outer edges.

The titler is now ready for a few test shots which you will need in order to make the framing guide. This guide is a removable wood frame which fits inside the title frame and over the title board, and which is strung with wire or cord to indicate the frames at various distances.

If your camera lens is in a focusing mount, you need no additional optical equipment for tilting. But if your lens is the universal or set-focus type, you will need one or more supplementary lenses to film at the short distances required in titling. Inexpensive portrait attachments are fine for this purpose; so are dime store spectacle lenses, if you can find them marked in diopters, the standard optical measurement for magnifying

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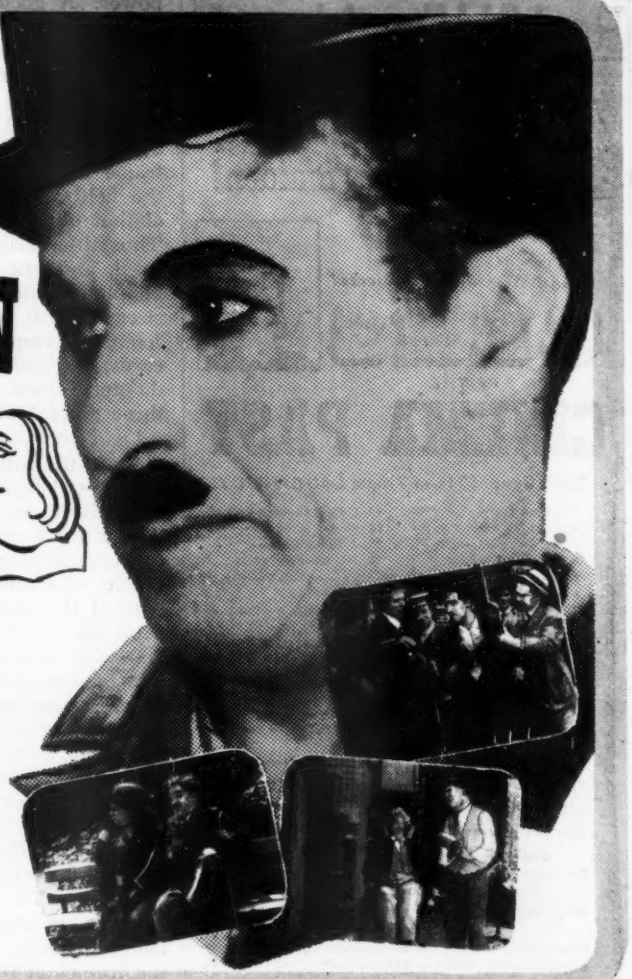

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Load the camera with test film and place in the title frame a card of the type used for field-focus tests. This card can be made from any plain paper by pencilling lines diagonally from corner to corner, and then drawing a series of rectangles of diminishing size, with the corners of the rectangles on the diagonals. Film the card at the various distances you wish to use, noting on the card the information as to distance for each shot. When testing with supplementary lenses, it is best to make several short tests for each lens, both a little closer and a little farther than the prescribed distance. The reason for this is that while manufacturers of diopter lenses supply a distance factor for each diopter, the factor will vary slightly in use with different camera lenses. The tests will give the actual distance at which the card is in focus and will show exactly the positions of the frames at the various distances.

With this information, the framing guide can be constructed, using the inner edges of the lattice for the largest title frame and string or wire to indicate the smaller frames.

Positions for the camera fixture on the titler can be fixed by drilling holes in the track at the proper distances from the title board. Inserting a peg in any one of these holes will indicate the camera position. This is especially handy in zoom shots. The camera is merely shoved forward in the track until the platform of the fixture rests against the peg. If preferred, distances can be marked off in inches on the track or on one of the guides.

This completes the titler itself. Title boards can be made of composition materials such as Celotex, as well as from corrugated cardboard. Title cards are pinned or taped to these boards for filming—or if the boards are to be used as backgrounds for block letters, they may be painted or covered.

To make rear projection titles, the title board is removed and a translucent screen is stretched over the title board frame. Ordinary tracing cloth with the shiny side facing the camera is fairly satisfactory for this purpose.

Additional titling attachments are easily made. Title cards hinged with tape to a title board will make book-leaf or swinging door titles. A cardboard cereal container mounted on a dowel rod makes a drum for roll-up titles. The dowel can be mounted on the title frame with

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TRAPPERS OF THE SEA (12 minutes) ..... Lobster fishing in Nova Scotia and the men who live at this trade.	$2.50	$75.00
GREAT LAKES (20 minutes)..... The main stream of shipping down the Lakes and the industries along the shores.	$5.00	$150.00
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brackets or wire loops. The same arrangement with a box substituted for the cylinder gives a somewhat different effect. Two dowels, one at the top of the title frame, and one at the bottom, will accommodate scrolls for long titles. Turnarounds are made by inserting a dowel through the width of a title board. And so on. Once you make the titler, you will find it can supply an answer to any titling problem.—

NEW HOME MOVIES

SHADY LADY. 10 reels, 16 mm sound. United World Films, Inc., Rockefeller Center, New York 20, N.Y.

A comedy with music wherein a card sharp rescues his reputation, and helps justice and happiness to win out. Suitable for family audience, this film contains four fine songs. The stars are Ginny Simms, Robert Paige, Charles Coburn, and Alan Curtis.

* * *

LADY ON A TRAIN. 94 minutes, 16 mm sound. Rental $20. United World Films, Inc., Rockefeller Center, New York 20, N.Y.

This movie features Deanna Durbin, Ralph Bellamy, and Dan Duryea. Deanna, an avid reader of mystery stories, sees a murder committed as she is arriving in New York on a train. When the police, believing the death was accidental, refuse to listen to her story, she enlists the aid of a popular mystery story writer, and together they track down the murderer.

* * *

LOGGING IN THE NORTHWEST. 10 minutes, 16mm sound. Rental $3. United World Films, Inc., Rockefeller Center, New York 20, N.Y.

A logging crew leaves its quarters on a large raft, falls a number of trees, bucks them to log lengths, and transports them by rail, truck, and river. The traditional labor and modern machinery are shown in detail, including portable power saws and amphibious tractors.

* * *

CHILDREN ON TRIAL. 7 reels, 62 minutes, 16 mm sound. Rental $5. British Information Services, New York office, 30 Rockefeller Plaza, New York 20, N. Y.; Chicago office, 360 North Michigan, Chicago 1, Ill.

The efforts to combat juvenile delinquency in England began more than a hundred years ago. The results of these efforts have led to a comparatively recent development, namely the approved schools. Young offenders who appear frequently before the courts and who fail to respond to the guidance of a probation officer are committed to one of the schools which are approved. Once they are removed from the uncertain environment of their homes, these maladjusted children generally improve rapidly. The government estimates that about 60%

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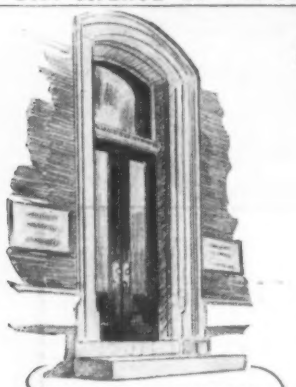

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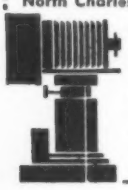

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* * *

YOU BRING THE DUCKS. 2 reels, 16 mm sound. Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N. Y.

This Hal Roach comedy stars Irvin S.

Cobb and Benny Baker. Cobb, a lover of outdoor life, especially duck hunting, decides to spend the day on a duck hunting expedition at the club. He is forced to take his nephew, Baker (who is no lover of outdoor life) along. Benny proceeds to make life miserable for Cobb and gets him into all sorts of hilarious situations.

* * *

CALABOOSE. 5 reels, 46 minutes, 16 mm sound. Post Pictures Corporation, 723 Seventh Avenue, New York 19, N. Y.

Jimmy, played by Jimmy Rogers, and Pidge, played by Noah Beery, Jr., are happy-go-lucky cowboys, who try to appear to have criminal tendencies so that Doris, played by Mary Brian, niece of the sheriff,

can reform them. In the funny situations that follow the pair accidentally rounds up a gang mob and the film ends with the boys being heroes.

* * *

HERMITS OF THE SKY. 1 reel, 10 minutes, 16 mm sound. English or French commentary. Rental $1.75; sale $28. A. F. Films, Inc., 1600 Broadway, New York 19, N. Y.

In the Pyrenees mountains, the Pic-du-Midi is a solitary peak in front of the mountain range. On the summit of this 9,000 foot mountain, two mountaineers decided to build an observatory in 1881. Since that time, the observatory has served the interests of scientists and science, furnishing excellent conditions for astronomers intent on discovering new facts about the universe, as well as serving as an excellent observation point for weather forecast. All year round, four voluntary hermits live on top of this mountain. Among the visitors to the observatory during the summer are outstanding international scientists. Bernard Lyot, the inventor of an astronomical apparatus which permits the photography of the sun's atmosphere, is shown at work, as is Professor Dauvilliers, an eminent physicist interested in the lights of the nocturnal sky.

* * *

AUBUSSON TAPESTRIES. 1½ reels, 14 minutes, 16 mm sound. Rental $2.50; sale $42. A. F. Films, Inc., 1600 Broadway, New York 19, N. Y.

Tapestry-making, an old art in France dating back to the 13th century degenerated since its heyday into a mere copy of painting. Today, a new school has been formed at Aubusson, one of France's leading tapestry-weaving centers. Under the leadership of Jean Lurcat, a well-known painter, tapestry-making has returned to its former simplicity and it is again an important industry. Jean Lurcat shows how the pattern

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for the tapestry is prepared, and the film follows an actual tapestry through the various steps until it is completed.

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STEPHEN FOSTER MELODIES. 12 minutes, 16 mm sound. Official Films, 25 West 45th Street, New York 19, N. Y.

This original musical production features an arrangement of Stephen Foster's immortal music. It is filmed against lavish settings of the Old South, where the music of Stephen Foster saw its birth. Colonial mansions, hoop skirts, and strumming banjos serve as a colorful background for the familiar tunes "Beautiful Dreamer," "Old Black Joe," "Jeanie With the Light Brown

Hair," "Camptown Races," and "Swanee River." The cast includes The Elm City Four, Jeni Freeland, Tommy Morton, and Gretchen Houser.

* * *

FINLANDIA. 1 reel, 16 mm sound. Price $25. Sterling Films, Inc., 1186 Broadway, New York 1, N. Y.

Beloved composer Sibelius, himself, at home before a musical backdrop of "Finlandia" and his immortal "Second Symphony." It's like walking with Sibelius over the moors of Finland and listening with him as these marvelous melodies are played by the Helsinki philharmonic orchestra.

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SIBELIUS. 1 reel, 16 mm sound. Price $25. Sterling Films, Inc., 1186 Broadway, New York 1, N. Y.

This film concert and ballet presents the most delightful works of Sibelius. Included are the "Concerto for Violin," "Impromptu," and the ballet, "Scaramouche" danced by the Helsinki Opera Ballet.

* * *

PSALMODY. 1 reel, 16 mm sound. Rental black and white $3; sale $36. Rental Kodachrome $5; sale $90. Nu-Art Films, 145 West 45th Street, New York, New York.

The beauty of the world's natural resources is coupled with the wisdom of ecclesiastical narration, to make this picture one that inspires its audiences as well as takes their minds away from their everyday troubles.

* * *

ATOMIC POWER. 16 mm sound. The March of Time Forum Edition, 369 Lexington Avenue, New York 17, N. Y.

The story of atomic power, this film traces its early beginnings back in 1905 when Einstein proved that matter could be converted into energy—up to 1945 when the first atomic bombs were used. Besides explaining the nature of atomic energy, the film includes re-enactments of the actual scientists performing the original experiments and concludes with the scientists' current campaign to tell the world the full meaning of atomic power.

* * *

ROUAD—THE ISLAND OF THE CRUSADERS. 1 reel, 10 minutes, 16 mm sound. Rental $1.75; sale $28. A. F. Films, Inc., 1600 Broadway, New York 19, N. Y.

A tiny island off the coast of Syria is today the last stronghold of a way of life long since forgotten in the busy mechanized 20th century. Known today as Rouad, this island under the name of Arvad is mentioned in the Bible and has been under the domination of the Phoenicians, the Greeks, the Persians, the Maltese, and the Turks. Today, under the French flag, it is

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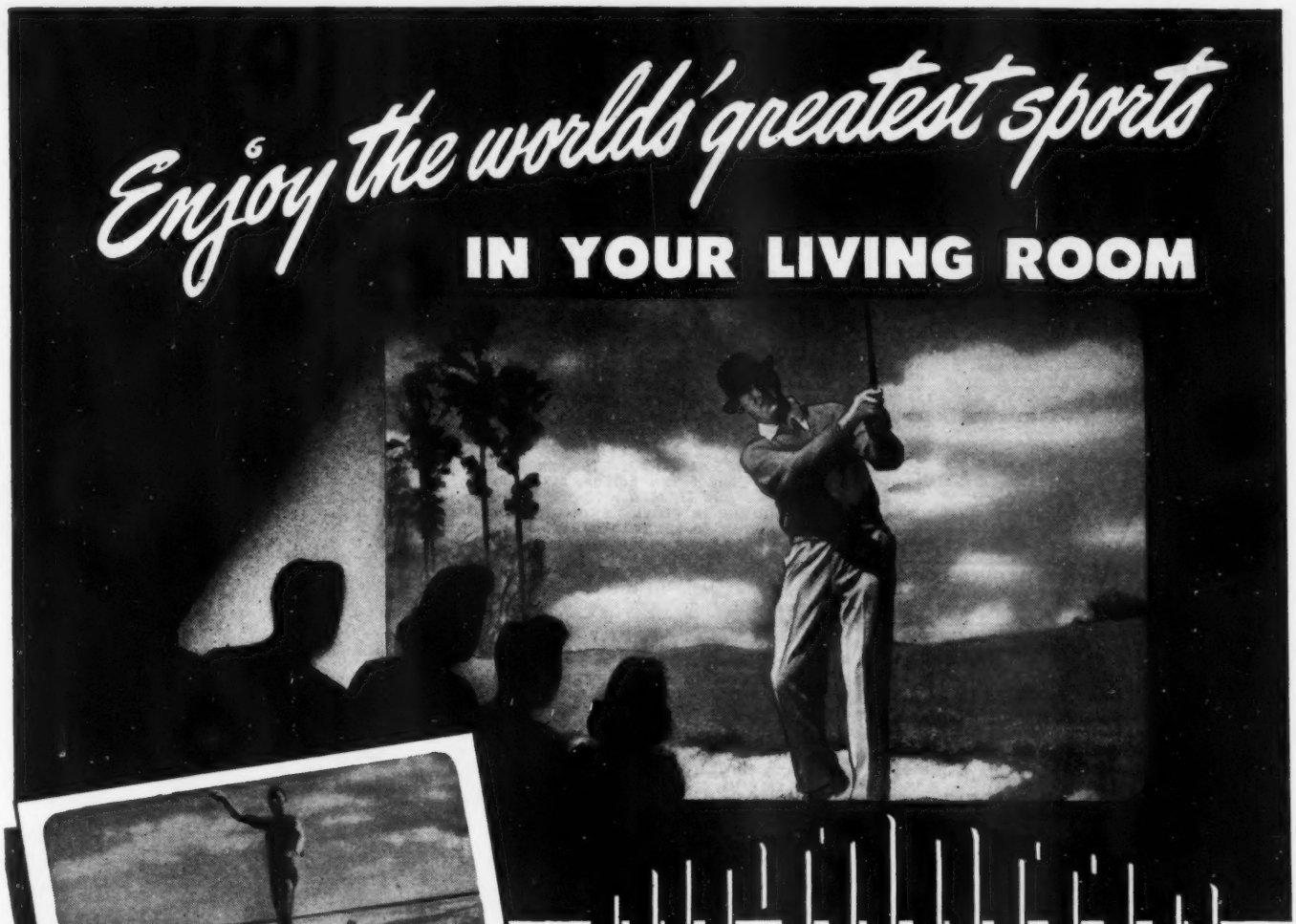

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It'll draw laughs from the most hardened experts who acquired their skill exactly as shown in the picture.

BLUE GRASS
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NEW Voight "120", F4.5 Woll ctd lens.... 35.00
3¼x4¼ Pre-Ann Speed Graphic F4.5 v/g.. 125.00
3" x4¼ Pre-Ann Speed Graphic F4.5, Kalart RF, Heiland Flashgun 175.00
4x5 Autograflex, built in Flash, Speedgun, 9" Wollensak F4.5 ctd lens..... 200.00
Robot II, Blotar F2 ..... 149.95
Robot I, Zeiss Tessar F2.8, 1 casset w/c.... 80.00
35mm Agfa Karat, F3.5 w/c..... 40.00
35mm Agfa Karat, F4.5, w/c & Filter..... 29.95
½ 127 Kodak, F3.5 Schneider in Compur.. 35.00
Voightlander Bessa 120, F4.5 in Compur.... 39.95
616 Super Ikonta, CRF, Zeiss Tessar F4.5 in Compur Rapid, w/case 140.00

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CAMERAS FOR THE BEGINNERS!

Royal Full 120, Candid Box Camera.....$4.50
"Fed-Flash" Full 127, coated lens..... 8.95
Flash Attachment for "FED-FLASH"..... 2.95

TOPS IN VALUE!

Voigt Junior 120 Folding Camera.....$17.44
Eveready Case 5.50
Spartus Reflex 120 ..... 9.95

New Sparto-Flash—Full 120 with built in Flash $9.95
Ansco & Eastman Box Cameras.....From 1.95

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New Solar 4x5 w/Double Condensers, less lens $140.00
New Federal "450", 4x5 w/F6.3 lens..... 112.50
New Federal "219", 2¼x3¼ w/F6.3 lens. 45.15
New Federal "250", 2¼x3¼ w/F4.5 lens, Double Condensers 89.00
1/n Elwood 2¼x2¼, Dbl Cond, F6.3 Cassar lens in Chronos 1 sec to 1/300 shutter.. 49.95
$163.15 Solar Autofocus Demonstrator, w/4.5 Woll lens, 2¼x3¼ 135.00
New Photo Sphere 120, F6.3 lens (Plus Tax) 29.75

SCREENS—Only at GAMERMAN'S

New "Da-Lite" 52x70 Glass Beaded Movie Screen on Government Surplus Tripod. A $36.50 value for.... ..... **$22.50**

New Da-Lite Versatol 37x50 Glass Beaded Movie Screen on Tripod $16.50
New DeLuxe Aurora Beaded Glass Screens on Tripod 37x50—**$22.00** 40x40—**$18.00** 30x40—**$15.00**
40x40 Economy Screen, in Container.....$3.00
Tripod Stand for above..... 3.95

Ikoflex III, Zeiss Tessar F2.8 1/n.....$350.00
Automatic Rolleiflex 1/n..... 300.00
Standard Rolleiflex, Tessar F3.5 v/g.... 175.00

SENSATIONAL NEW PROJECTOR!

8mm, 300 Watt, 400' reel, cast body, automatic framing, AND ONLY $32.50
It's the New EXCEL, leader in the low price field. Deliveries start May 1st. Orders filled in rotation, as received. Place yours now!
8mm Craig Projector Editor only.....$45.00
8mm or 16mm Viewer-Editor 7.75

"Testrite" Loader—Adjustable, foolproof, roll film tank loader $1.50

Pack Adapters & Cut Film Holders All Sizes

New 9x12cm Single Cut Film Holders.....$2.00
New 9x12cm Film Pack Adapters 5.75
New 6x9cm (2¼x3¼) Film Pack Adapters... 5.50
New 6x9cm (2¼x3¼) Double Cut Film Holders 4.50

Graphic Type Double Cut Film Holders Metal Reinforced

2¼x3¼	$4.08	4x5	$4.21
3¼x4¼	4.08	5x7	4.40

Less 10% in quantities of six or more.

WIDE ANGLE LENSES

$135.00 Ross Xpress 5" F4. for 5x7.....$ 79.50
Same as above, but all elements coated..... 100.00
135mm Primar F4.5 lens in Vario shutter.. 25.00

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still the only place in the world where the customs of the 14th century are still the rules of life. Rouad, a fisherman's island, barely six blocks wide and nine and a half blocks long, devotes all its time to the pursuits of the sea. Fishing vessels are built by hand, fashioned by craftsmen who work conscientiously and carefully. The sailing ships of Rouad are considered the best of those built in the Middle East. Yet none of the industrialization that has overtaken the Western World disturbs this little island which continues to live as though the history of the past six centuries had not taken place.

* * *

THE NEW FRANCE. 16 mm sound. The March of Time Forum Edition, 369 Lexington Avenue, New York 17, N. Y.

As the old patterns of Europe are changed by new influences, a film like this becomes increasingly important. It explains the political problems of France, the necessity for a five-year plan for economic reconstruction, the indomitable spirit of the French people. Newly prepared discussion outlines are available.

* * *

TOMORROW'S MEXICO. 16 mm sound. The March of Time Forum Edition, 369 Lexington Avenue, New York 17, N. Y.

Beginning in Mexico's unenlightened past and looking to its future, this issue covers Mexico's 36-year social upheaval. From the revolution of 1910 to today's industrial expansion, it shows the growing determination of the Mexicans to throw off the bonds of ignorance and raise their standards of living.

* * *

LETTER FROM PARIS. 19 minutes, 16 mm sound. Rental $4; sale $65. International Film Bureau, Inc., 84 East Randolph Street, Chicago 1, Ill.

Paris, still gay, charming, and beautiful, is not quite the same as it was before the war. It sounds different—with long lines of people in front of food shops waiting their turn to buy still, rationed food. The subway is even more crowded but there is always room to push in one more person. The Latin Quarter still buzzes with intellectual life. The famous bookstalls along the Seine are still great attractions. More young people have turned the banks of the Seine into bathing beaches and busses pass along the banks of the river. In the suburbs the factories are working again turning out new cars for the country. In the suburbs can also be found the flea market in which second hand treasures of all kinds can be found today in greater profusion than ever before. Bric-a-brac picked up there graces the windows of the finest fashion shops of the *Rue de la Paix* and the *Faubourg Saint Honore*. As the offices and shops and factories let out, the streets are full of people on their way home or to the theater. Evening settles over the roofs of Paris—the nightclubs open. The young Frenchmen jitterbug to the strains of American jazz. Morning newspapers are put to bed and as late night workers stop in at their favorite bar for a cup of coffee, the sun comes up over the thousand chimney pots of Paris and the city gets ready for another day.

* * *

THE MAILMAN. 1 reel, 10 minutes, 16 mm sound. Encyclopaedia Britannica Films Inc., 20 North Wacker Drive, Chicago 6, Ill.

This classroom teaching film was designed to show primary grade pupils how the United States post office system operates. It follows both a city and rural mailman on their appointed rounds and explains graphically to children how postmen sort mail and deliver it, as well as emphasizing the great social responsibilities of Uncle Sam's letter carriers. It was produced in cooperation with the U.S. post office department and in collaboration with Dr. Paul R. Hanna, of the Stanford University school of education, Palo Alto, California.

* * *

HOME MOVIE NOTES

A new catalogue has been published by Castle Films, an authorized distributor of U.S. Government visual aids, listing many new films released during the past year for school and industrial training purposes. There are now available 730 sound motion pictures on 16 mm film and 585 filmstrips for 35 mm slidefilm projectors to aid in teaching a variety of skills—from nursing to shipbuilding, with many films dealing with engineering and scientific subjects. Educational authorities credit many of these government films with doing an outstanding job in training men for work in factories. The catalogued collection of visual aids was produced by the U.S. Department of Agriculture, U.S. Office of Education, U.S. Navy and War Departments, U.S. Public Health Service, Civil Aeronautics Administration, and Veterans Administration. Castle Films offers the catalogue free to schools and industrial plants equipped to use visual aids. Address Castle Films Division of United World Films, Inc., at 30 Rockefeller Plaza, New York 20, N.Y.

* * *

The technique of making motion picture studies of football games for coaching and instruction purposes is the subject of a new free pamphlet now being offered to coaches and athletic instructors by the Eastman Kodak Company. Opening with a discussion of the equipment required for filming college and high school games, the pamphlet offers hints on daytime filming plus the technique of picturing football games at night. The best point of view, correct exposure, and the matter of suitable projection equipment are also covered in the pamphlet. A copy of *Football Studies By Motion Pictures* will be sent without charge on request to Sales Service Division, Eastman Kodak Company, Rochester 4, New York.

* * *

Norman B. Stanton, formerly assistant publication manager of the McGraw-Hill publications *American Machinist* and *Product Engineering*, has joined the staff of Florex, Incorporated, Detroit, to supervise all creative work on films, printed material, and other media used in the promotion and training programs which the firm develops.

* * *

Castle Films is offering through photographic dealers a new series of Music Albums for 16 mm sound projector owners. One of the novelties in the series is a musical cartoon by the Walter Lantz studios, entitled, *Scrub Me Mama With a Boogie Beat!*

* * *

Film Counselors, consultants to manufacturers, advertising agencies, and public relations firms, has moved offices to 2 West 45th Street, New York 19, N.Y.

* * *

Films of the recent Los Angeles Open Golf tournament were shot in 16 mm by Telefilm Studios and planed to eastern television stations for broadcast two days later. The camera crew covering the L.A. Open was under the direction of Don McNamara, new Telefilm studios department director, who has supervised the organization of a newsreel service to television stations throughout the country.

* * *

Under the simplified March of Time distribution plan films may be rented for one, two, or three-day showings from local film libraries throughout the country—either by direct application or through the March of Time, who will channel any inquiry to the nearest distributor. Or they may be leased under the new three-year rental plan at $35 a print. Apply to the March of Time for further information regarding this three year continuous possession of the print plan. A booklet describing all 29 releases may be obtained from your local film library or from the March of Time Forum Edition, 369 Lexington Avenue, New York 17, N.Y.

* * *

A bright future for the use of educational motion pictures on television programs is seen in the Encyclopaedia Britannica classroom films science program on the United States Rubber telecasts over Dumont television stations in New York and Philadelphia. A survey of listeners to the telecasts conducted by *Television Magazine*, business magazine of the television industry, shows that 87 percent of television

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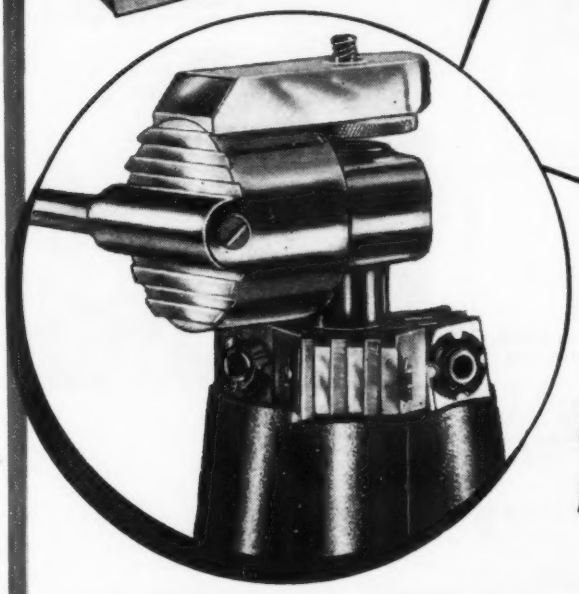

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AMBOL TRU-PAN TRIPOD

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To photographic fans hungry for a precision tripod at a reasonable price, this sensational price reduction is a real piece of good fortune. The Ambol Tru-Pan Tripod is one of the finest available today. Thousands are now in use by satisfied owners all over the country. Visit your favorite photographic store, and get yours before the present supply is exhausted.

NOTE THESE EXCLUSIVE AMBOL TRU-PAN TRIPOD FEATURES

- Quarter-turn Controls lock tilt, pan and legs, firmly and securely.
- Precision-machined completely from bar and tube stock, no die-castings.
- Structural parts are made of light but sturdy 24ST aluminum alloy
- Floating, spring-centered legs, collet-locked and free sliding.
- Adjustable weight control compensates for all types and weights of cameras.
- Hardened steel tips for outdoor use; rubber tips for indoor use.
- Beautiful in appearance, smooth satin finish, no paint to crack or chip.
- Weighs only five pounds, and folds into a small, easily carried package.

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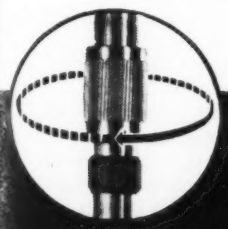

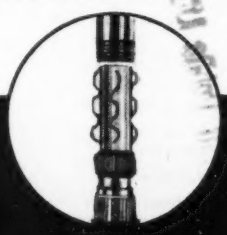

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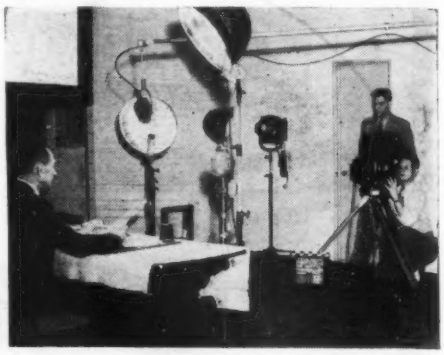
set owners in New York and Philadelphia are enthusiastic over the possibilities of the *Serving Through Science* E.B. Films—U.S. Rubber program.

* * *

Ten universities and colleges in addition to the University of Chicago have been selected to receive 1947 scholarship grants for the Encyclopaedia Britannica Films' third annual summer tuition scholarships, it is announced by Stephen M. Corey of the University of Chicago, chairman of a committee which made the selections. The 11 institutions represent nearly every section of the United States, and they will award 102 tuition scholarships this summer.

* * *

Pastor Martin Niemoeller, U-boat commander of the first World War, is shown in the accompanying photograph before the camera at Telefilm Studios in Hollywood where he appeared in scenes for a 16 mm Christian Films Production for distribution



to churches throughout the world. Pastor Niemoeller was imprisoned by the Germans, spending eight years in concentration camps because he refused to adhere to Nazi doctrines.

* * *

Laurin H. Healy has been named director of public relations of Encyclopaedia Britannica Films, Inc., and has been succeeded as publicity director by James Colbin.

* * *

Encyclopaedia Britannica Films is directing its major advertising program in 1947 to a series of national institutional advertisements to help alleviate the two major problems confronting education in the United States. These are overcrowded classrooms and underpaid and frequently undertrained teachers, C. Scott Fletcher, president of the classroom films producers, announced.

* * *

Young America Films, Inc., 18 East 41st Street, New York 17, N.Y., announces two new slidefilms—*Magnets*, a new teaching slidefilm for the elementary school science class, designed to demonstrate and teach fundamental principles about simple magnets—and *Federal Government Series*, a group of five slidefilms especially designed to correlate with the junior and senior high school social studies program. Each slidefilm is designed as a teaching unit on one of the branches or departments of the federal government.

* * *

A new and more liberal policy governing replacement of damaged footage has been announced by Young America Films, Inc., according to T. C. Morehouse, director of sales. This new policy will make it possible for any owner of Young America film to replace damaged 16 mm footage at a unit cost of five dollars per one hundred feet. Under its new replacement policy Young America Films will inspect the returned print and replace the necessary footage in unit lengths of one hundred feet. Replacement footage will be Vaporated and spliced into the print without additional charge.

AMATEUR MOVIE MARKET

An interesting offer to 16 mm producers comes from the Academic Film Company.

Academic invites 16 mm producers, both professional and amateur, to submit their productions to them for consideration of their commercial possibilities. If, in Academic's judgment, the film has market potentialities, the company will make an offer either on a cash or royalty basis. The firm's address is 1450 Broadway, New York 18.

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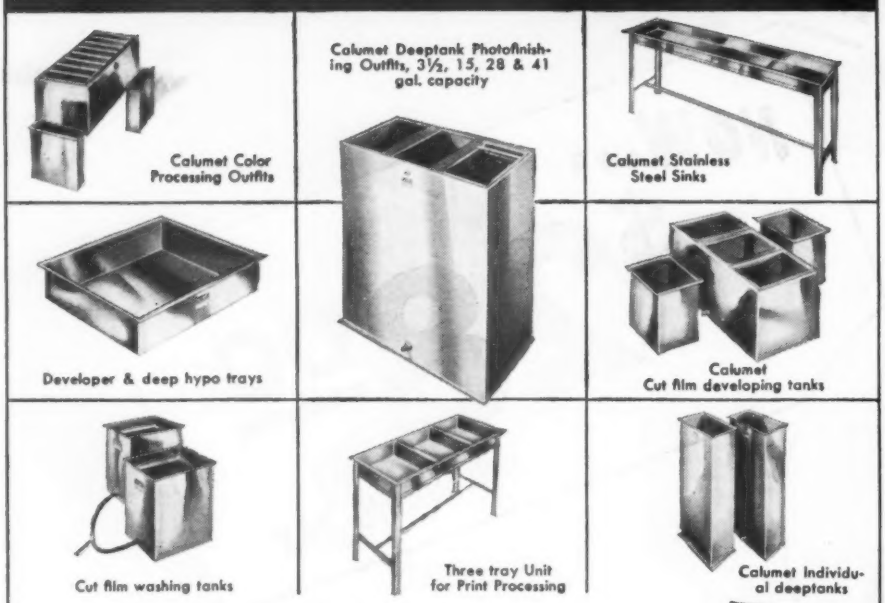

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Every camera amateur or professional with a Time-O-Lite is so proud of it, so sold on it, that he shows it off every chance he gets. Time-O-Lite deserves it too — it's the handiest piece of photo equipment you can have; it times to a split-second every process — enlarging, contact printing and floodlighting. You won't be disappointed by prints blurred by over or under exposure or badly timed floodlights. You get one print or a thousand, uniform in tone and color.

Time-O-Lite has new features — a double scale dial, instant automatic re-set, elapsed time indication for dodging. Amateur or professional, you ought to have a Time-O-Lite. It pays for itself in paper savings.

Model M-49 Time-O-Lite
MASTER $19.50 inc. tax

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Save on GUARANTEED Roll Film
Get Double-Size Prints, too. Costs no More

★ Renew the fun of taking pictures. But *cut the cost* with fine quality Supa Film. Expert with a camera or not, you will appreciate this reliable, sensitive film.

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★ **SUPA FILM** is *guaranteed* equal to, or better than any other all-purpose film. A NEW ROLL FREE if you get no results when your roll is developed and printed by us. ★ With your film you get FREE mailing tubes and all details of a remarkable service offered by the world's largest laboratories. Join the thousands who have discovered this better service at less cost.

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SIZES: 828—4 for $1 . . . 35 mm (36 exp.)—2 for $1

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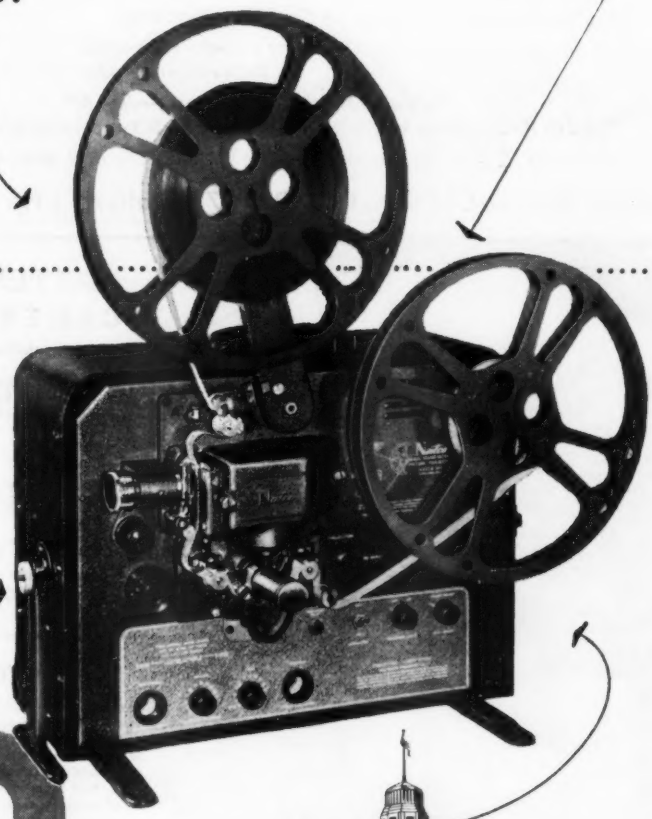

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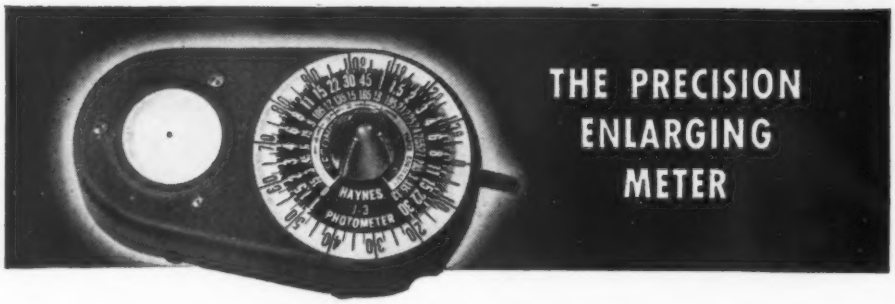

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Photometer-Densitometer

The permanent high accuracy of HAYNES PHOTOMETERS has resulted in their being widely used for such advanced purposes as color work, negative analysis, precision print control by means of "gray scales", etc.

However—this does not mean that their operation is complicated or that the average amateur, or even beginner, should hesitate to use this Photometer for his routine dark room requirements of *Choosing The Right Grade of Paper* for each negative and properly *Timing His Prints.* For these two purposes *no* technical knowledge is needed and *no* "gray scales" are required. The dial is direct reading.

These Two Fundamental Uses of The HAYNES PHOTOMETER Are Its Most Important Ones. Its Speed and Precision In Determining Them Is Still Unmatched.

(Average time required: Choosing paper—15 seconds. Determining exposure—10 seconds.)

Prices—Model J-3 (Illus.)—$9.45
Model K-2 (Same but with viewing lens & twin controls) $12.95

Send for descriptive circular telling "What It Is and How It Works".

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Mount your photographs and portraits

Give them that professional and finished look. Here is a **SAMPLE KIT** of Photomounts which includes,

6- 8 x 10 folders 6- 4 x 5 folders
12- 5 x 7 " 6- 3¼ x 4¼ "

PLUS an assortment of SNAP-SHOT FOLDERS and SEASONAL GREETING CARDS.

*ALL FOR $4.95 Postpaid**

Send Check or Money Order
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BABY BOOK

The BABY BOOK is for 5 x 7 prints. There are two types of covers; the Deluxe edition, with padded white simulated leather cover; the Regular edition with white antique cover stock. The cover, inserts, and record pages are gaily decorated with little pink and blue bunnies.

Regular Edition $2.50 each
Deluxe Edition $3.50
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This Album is for 8 x 10 or 5 x 7 prints. The beautiful bound cover of simulated leather comes in white or navy stamped with genuine gold leaf. The Album contains twelve double acetate inserts (holding 24 prints) which protect and display the beauty of photographs.

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33 LYMAN ST., SPRINGFIELD, MASS.

New Process Makes One-minute Pictures

A CAMERA that turns out a finished picture one minute after the shutter is snapped was demonstrated recently before the Optical Society of America by its inventor, Edwin H. Land, president and director of research of Polaroid Corporation. The new camera is said to accomplish in a single step all the processing operations of ordinary photography. A turn of a knob produces a positive print in permanent form. The camera contains no tanks; the picture comes

Edwin H. Land, the inventor, demonstrates his one-step process by peeling the print (top) from the negative one minute after removing the "sandwich" from the camera.

out of the camera dry and requires no further processing. Snapshots can be seen and enjoyed at once; technical pictures put to immediate use.

Mr. Land disclosed that he had developed a number of photographic processes during the past several years in the Polaroid research laboratories in Cambridge, Massachusetts. He described them as "one-step" processes, to distinguish them from the multi-step processes of conventional photography. The published program of the Optical Society described Mr. Land's work as "a new kind of photography as revolutionary as the transition from wet plates to daylight-loading film."

A camera employing one of his processes is being designed for large-scale production. It will make pictures in a one-step operation carried out automatically when the film is advanced for the next exposure. Commenting on the commercial application of Mr. Land's invention, a Polaroid official said, "it will be several months before we announce when cameras will be available and what they will cost." Land cameras can be manufactured in the same variety of sizes and shapes as conventional cameras, not only for popular snapshot use, but also for X-ray and other technical applications.

With the new cameras, it will be possible for the amateur to make a snapshot and compare it with the scene before he leaves the spot. He can ask his subject

Marking a historic moment in the progress of developing tanks...

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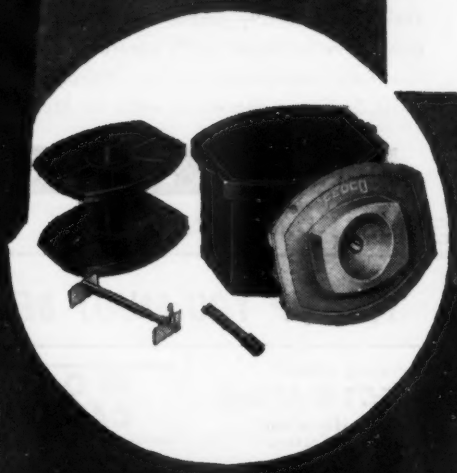

With the introduction of the Fedco DeLuxe Adjustable Sheet Film Tank, a new era in the development of such film begins. Now, at last, the answers to all your problems are solved. Perfect development, rapid operation, economy and safety are all combined to provide the ultimate in all-around satisfaction.

- Holds 1 to 12 Sheets of Film
- Adjustable to all sizes
- Easily loaded
- Special loading fixture works accurately and quickly
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- Solution poured through light-trapped opening
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For Sheet Film . . . Either Cut or Film Pack . . . In Sizes 2¼" x 3¼", 6.5 x 9cm, 3¼" x 4¼", 9 x 12cm and 4" x 5".

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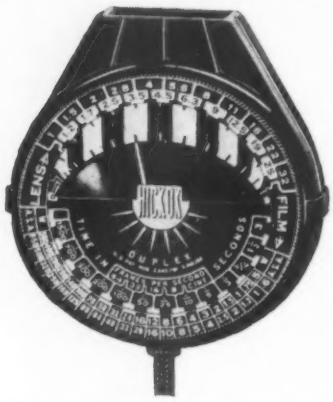

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Magazine loading, F3 Bausch & Lomb lens. 50 ft. capacity **$69.50**

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Mag. Load. Kodak Anastigmat lens. No winding, no threading. 3-second loading. Fitted leather case. Battery power unit, yellow filter..... **$125.00**

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It follows the action

For Movie and Still cameras. Made of aluminum. Can be held by hand or mounted on any tripod. Lights always aim where camera lens points. Outfit includes: handle, brackets, 2 reflectors, 2 sockets, 12 ft. of approved cord, and plugs. Complete..... **$8.25**

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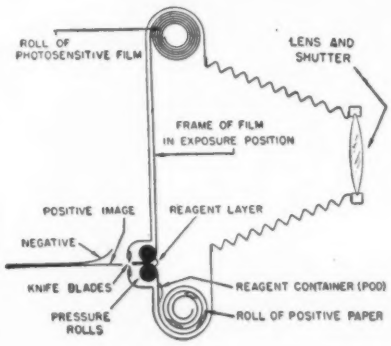
to "hold the pose" until he sees the result. If he is not satisfied with the exposure, the expression on his subject's face, or anything else about the picture, he can retake it immediately and correct the fault. The new cameras will make it possible for anyone to make pictures anywhere, without special equipment for developing and printing and without waiting for his films to be processed. They can be used for making quick snapshots of the family, quick X-ray pictures, quick pictures of horse race finishes, and quick pictures of anything else that can be photographed. Taking and making pictures can be done in broad daylight. No darkroom processing is required. Only a minute elapses between the time a picture is taken and viewed.

One type of camera that the scientist described contains a pair of small rollers,



After exposure with this type of one-step camera, a handle is turned to pull film and paper through the pressure rolls. A pod of developer is broken, and contents flow to make an even layer in "sandwich." Knives cut off used film and paper, and they can be separated one minute later.

and a place for a roll of special paper in addition to the usual roll of film. Otherwise it is like an ordinary folding rollfilm camera. After a picture is snapped, the turn of a knob on the side of the camera advances the film and paper out of the camera, through the rollers. Film and paper are pressed together into a temporary sandwich by the pressure of the rollers. When they are peeled apart, a minute later, the paper has become the finished picture. In ordinary photography, to make a picture the film must be developed, rinsed, fixed, washed, and dried; then the resulting negative has to be printed on the positive paper, which goes through a similar process of developing, rinsing, fixing, washing, and drying.

The new camera contains no tanks or other devices for carrying on the usual photographic operations. It forms the picture in a single swift step. When the sandwich passes through the rollers, the pressure breaks a tiny pod or sealed container attached to the special paper. The pod releases a few drops of a viscous chemical mixture which spreads in a moist layer between film and paper. The chemicals instantly start their work. They develop the negative and simultaneously form the positive print during the brief time the film and paper are in contact. One surface is slightly damp when the film is stripped off, but wet-

NEXT MONTH *June*

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ness is not apparent and the picture can be used. Each pod has exactly enough chemicals to produce one picture. The opaque outer surfaces of the film and paper prevent the negative from being fogged by light when it is pulled out of the camera.

The two most important materials in the tiny pod on the special paper are the standard photographic developer, hydroquinone, and the conventional fixing chemical, sodium thiosulfate or hypo. These chemicals together form the positive image from the silver in the unexposed areas of the negative, which is fixed out and discarded in ordinary photography.

In his address to the Optical Society, Mr. Land presented charts showing the characteristic curves and other photographic properties of pictures made by his new processes, summarizing measurements made on many thousands of test prints. The Land processes turn out uniform pictures over a wide range of temperatures. Land pictures can be black-and-white, like conventional snapshots, or various shades of sepia, or brown, like rotogravure printing. Mr. Land disclosed that the new processes are also inherently adaptable for making pictures in color and for making motion pictures.

In some of the Land processes, the negative can be used to print additional pictures by the conventional method. All the processes, however, permit additional prints of a scene to be made conveniently by photographing the original print as many times as desired or by re-photographing the scene. The film used with the Land processes can be any of the conventional types. Combinations of different films and different formulas for the chemicals carried by the special paper provide a wide range of speeds, contrasts, and other photographic characteristics.

In explaining the new kind of photography, Mr. Land outlined four different classes of processes that can be used to produce a positive print in a single operation. A description of one of his "soluble silver complex" processes can be summarized as follows:

When light enters through the lens of a camera and falls on the film, it delivers some of its energy to the silver-bromide crystals with which the film is coated. If a crystal receives enough energy, a few atoms of pure metallic silver form within it. With these atoms already formed, the whole crystal is primed to turn quickly and completely into black metallic silver when it is later treated by the developing solution.

All modern films depend on this formation of a "latent image" by the light that enters the camera. In it, bright objects in the scene are represented by film areas in which many crystals are primed or "exposed" and ready for quick conversion into pure silver. Dark objects are represented by areas in which most of the crystals are not exposed and will resist development.

In the usual photographic process, only the exposed crystals in the latent image are used. A developing agent, usually hydroquinone, turns them into the silver

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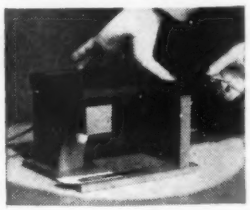

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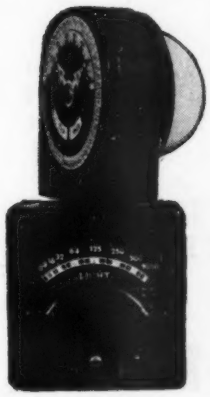

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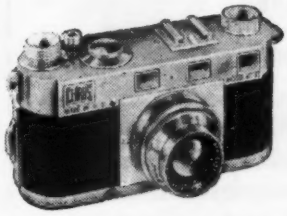

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that forms the visible image. Then hypo (sodium thiosulfate), a good solvent for silver bromide, dissolves the unexposed and undeveloped crystals and washes them away. Because the exposed crystals form a negative image, darkest where the scene is lightest, the whole process has to be repeated to get a useful positive print.

The Land soluble silver complex process, employing standard photographic films, makes the positive print out of the silver that is ordinarily discarded. The few drops of viscous chemical released within the paper and film sandwich when the knob sets the rollers in operation, contain both the developer and the hypo.

Both chemicals go to work promptly, the hydroquinone turning the exposed crystals into silver on the film, the hypo taking into solution the silver of the unexposed crystals. The exposed crystals of the negative image are turned into silver, and kept within the film, out of circulation. The silver from the unexposed crystals, however, is free to move. The hypo takes it into solution within the thin layer or reagent between paper and film. There, the hydroquinone and other chemicals develop it and deposit it on the paper to form the positive image.

In effect, the developer performs the double service of holding silver of the exposed grains out of circulation in the negative, and forming the positive image from the silver carried into solution by the hypo. The hypo performs a shuttle service, carrying the silver in the unexposed crystals from the film to the paper, and returning for more when its load of silver complex has been taken from it by the other chemicals.

In addition to chemicals of the developer and the hypo, a number of other ingredients are used in the viscous mixture contained in the pod, or on the surface of the receiving paper, to control the size of the silver particle which determines the color of the print; to control the rates at which the various reactions occur; to prevent discoloration of the print; and to make the process work over a wide temperature range.—

ANSWERS TO PIX-QUIZ

(See Page 20)

I. (2) a camera bellows of a length equivalent to twice the lens' focal length.

II. (3) American Society of Cinematographers.

III. (4) Can be developed to a positive.

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The ABC's of Enlarging

(*Continued from page* 59)

print the water and the houses in the background were just about the same shade as the girl. To make her stand out, all of the background was burned in until she became the lightest part of the print, thus attracting and holding attention.

The picture of the girl on the beach (Figure 10) was improved by overexposure in printing. The sand in the sunshine was so light in the straight print that the sleeping girl was "lost" in it. Overexposing the print made the sand unnaturally dark, but at the same time lifted out the girl's body to dominate the picture.

Let us now summarize what we have to do as far as the key of our prints is concerned. First of all, we make a straight print. Looking at that we decide if the main subject of our print is emphasized sufficiently. If there are any distracting details or if the all-over tone of the print is too monotonous, we consider the possibilities of improving it by changing its key in printing. The means at our command for making a higher key print are: all-over underexposure; partial underexposure by holding back parts; eliminating dark parts by cropping, vignetting; using a different grade of paper. To make a lower key print we can employ: all-over overexposure; partial overexposure by burning in parts; elimination of light parts by cropping; flashing; using a different grade of paper.

These are just pointers, and it is up to the individual worker to start on them and use them according to his own needs. If you take a look through your own pictures, probably you can find a few which never have seemed completely satisfactory. Look them over again, this time bearing in mind the improvements which are made possible by changes in key. You may suddenly discover, for the first time, that one of those shots which has been given up for lost really has good possibilities—if it is printed with due attention to key.

Then you can dig the negative out of your file and get to work in the darkroom, where many good pictures are made. Don't be afraid to change the key of a picture if by doing so you feel that you can make a finer print.—

9 **This picture** was placed in a lower key by burning in the buildings and water in the background and cropping off the light area at the base of the print.

10 **Overexposure** in printing lowered the key of this picture. The sand was so light in a straight print that the body of the sleeping girl failed to stand out. Even though the sand is darker than it should be, the picture gains interest through this separation.

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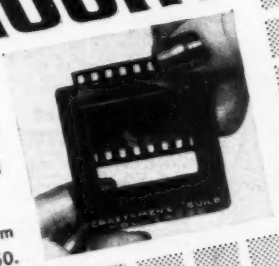

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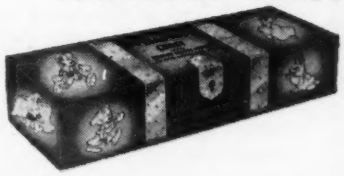

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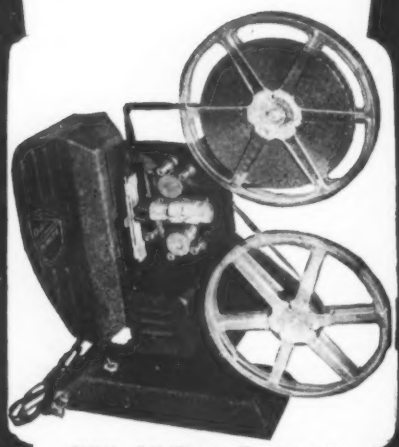

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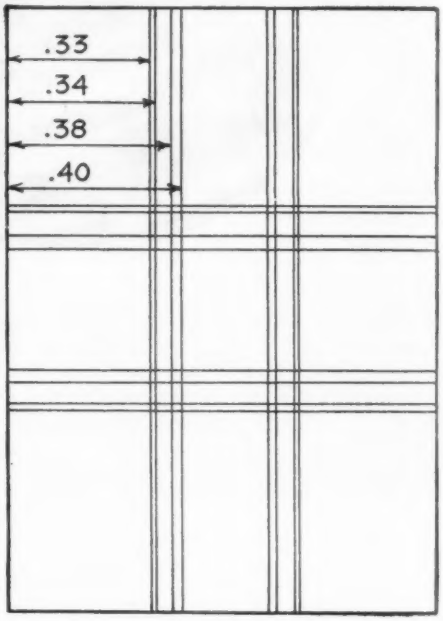
Geometry of Composition

(*Continued from page* 81)

to 1; 5x7 has been mentioned as 1.40 to 1; 11x14 gives 1.27 to 1; 14x17 gives 1.21 to 1, and if we take an inch off of the end of it to put it across the top of a 16x20 mount we get 14x16 with a ratio of 1.14 to 1. Judging by the general run of prints, most photographers take the ratios that come with the papers they buy unless there is some good reason to alter the proportions to fit some specific subject matter. When I have had occasion to trim to a long, narrow shape, I



Principles for placing strong points and lines are shown here: .33 is obtained by "rule of thirds;" .34 is result reached by "dynamic symmetry;" .38 is the "golden cut;" .40 is obtained by going in two-fifths of the way from each of the sides.

have felt a bit safer by using the proportions given in the theories of dynamic symmetry.

Now that we have the outside proportions like a frame for our picture, how are we going to place things inside this outline? The answer to this can get quite complex, as it involves the whole geometry of composition. A simple beginning will be enough for most of us. This has to do with the division of the rectangle for the placing of strong lines such as the horizon, or for the location of the center of interest in a strong part of the rectangle. At this point it is customary to say "Divide the rectangle into thirds with two vertical lines, and then with two horizontal lines. I am sure that many have heard this before and know what I mean. The strong points are supposed to be at the four intersections of these lines. Again, as in the case of the proportions of the rectangle, there are several values of what was just tossed off as "thirds." Someone else says not one-third but two-fifths of the way in from the edge. There is another value which is known as the "golden cut" which is a bit more complex by definition, but which comes out about three-

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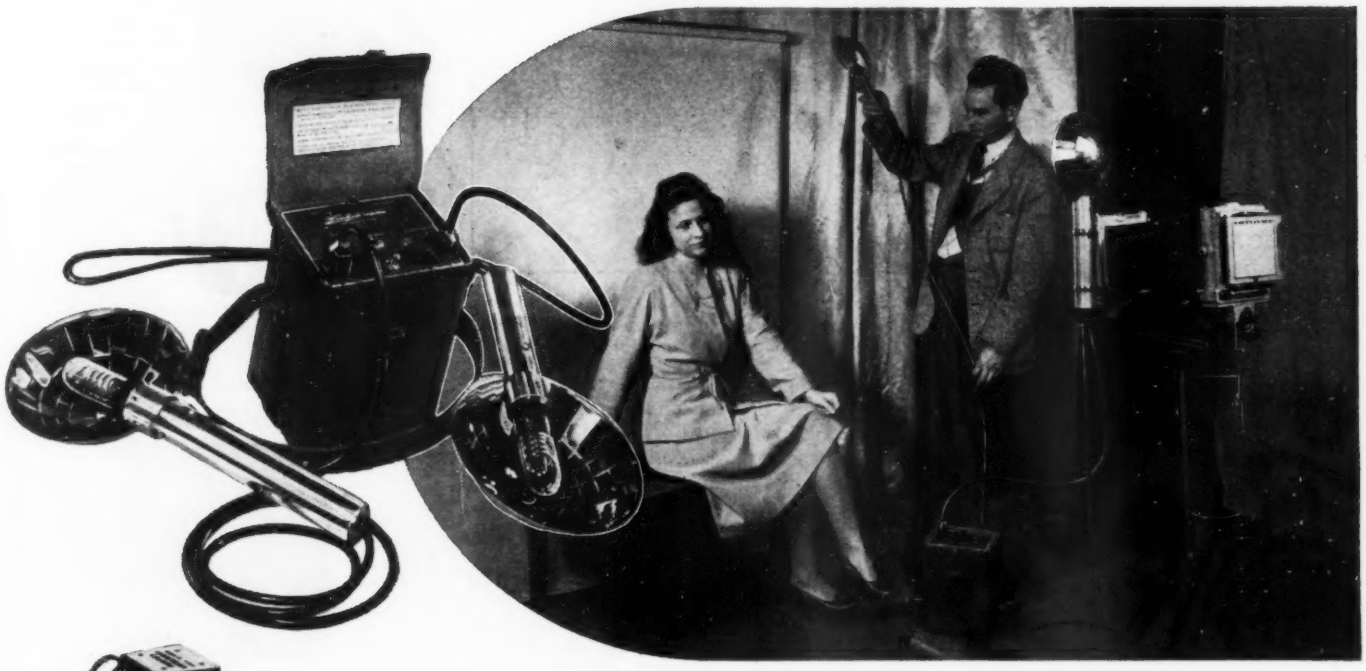

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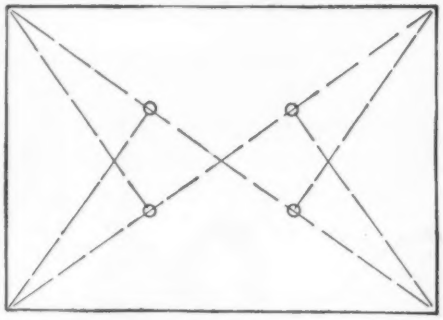
eights of the way in. So far we have .33, .40, and .38 of the way in from the edge, expressed decimally for convenience.

Dynamic symmetry has something to say about this as well. Let's take Root 2, which comes closest to what interests most of us. To locate the strong point in such a rectangle you first draw a diagonal from corner to corner. Then from one of the other corners you draw a line perpendicular to the diagonal. Where these two lines intersect is a strong point. By sketching this out on a scrap of paper you can see that there are four such strong points possible, as with the other



Strong points of Root 2 rectangle are located by erecting perpendiculars to the diagonals and extending through corners.

systems for locating them. With a Root 2 rectangle, these strong points are .34 of the way in from the edge. Try it on Root 1, the square. You will find all four strong points at the center. Try it on the higher roots and you find that the points get nearer the corners. With Root 3 the distance in is about .25, with Root 4 about .20. Where the proportions of the dynamic symmetry rectangle are more nearly those normally used, the rule checks fairly well with the simpler divisions; at other proportions things do not seem to come out so well.

Another phase of dynamic symmetry, which I have found more useful, has to do with the placement of lines. The perpendicular to the diagonal that located the strong point is supposed to be a strong line as well. In use this need not be quite so complicated as it has seemed when reduced to an approximation. When it comes to placing sloping lines, an exact diagonal from corner to corner divides the picture a bit too evenly to please some folks. Instead, a line from a corner to the middle of one side does better and approximates the strong line cf the more complex construction. The line in the picture need not follow this all of the way; it is sufficient for it to point off in that direction. If it is desirable to oppose this type of diagonal with another, a line from the mid-edge end of the first to another mid-edge (not opposite) will sometimes serve this purpose. This can all be seen more clearly if you will sketch it out on a piece of paper.

How are we going to make use of all this? First of all, try seeing if these theories do not apply to pictures that please you, or which you know are generally accepted as good. You will find that, consciously or unconsciously, they have been incorporated into many good pictures—although there always will be

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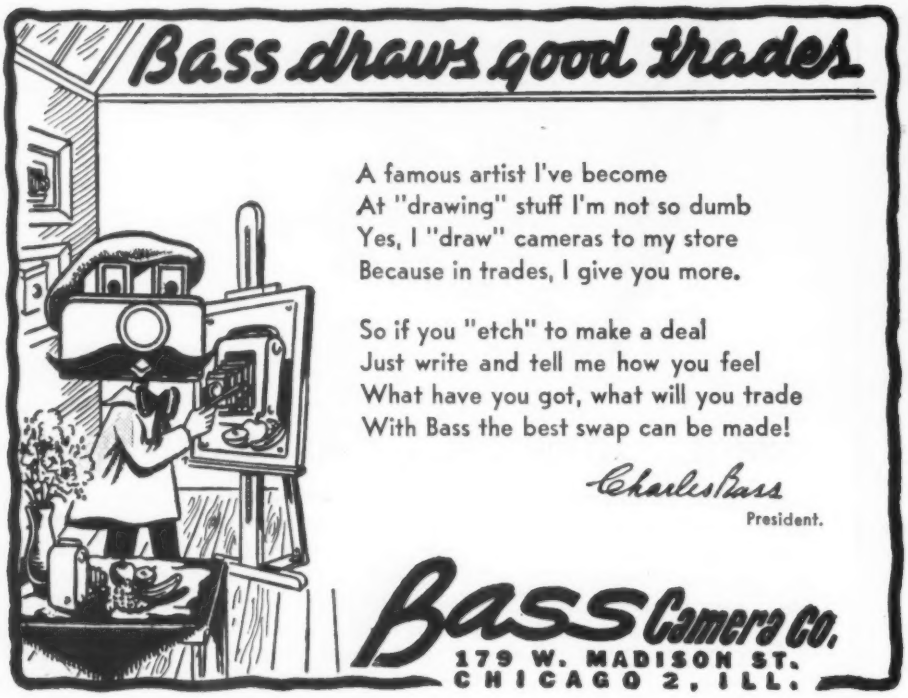

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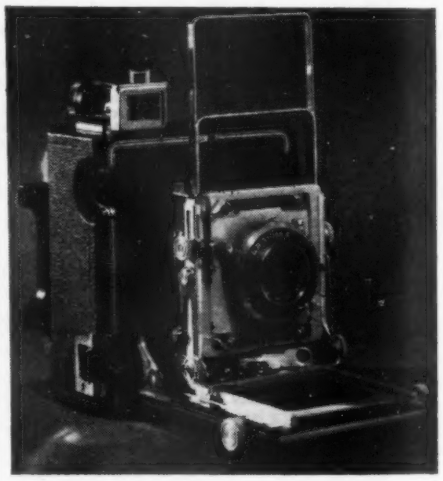
New Speed Graphic Has Sister Camera

THE POSTWAR world has finally arrived for Graflex, Inc., and the camera that shot its way through the war emerges now in new peacetime guise. Yes, the Speed Graphic has at last been completely redesigned to incorporate some surprisingly new features. Not only



Weight, bulk, and cost are reduced in the new Crown Graphic, above, which has all Speed Graphic features but back shutter.

that, but it now has an attractive young sister, called the Crown Graphic, which is the Speed Graphic minus one rib—the focal-plane shutter.

The advent of the Crown Graphic will be big news to thousands of people who have long wanted a Speed Graphic without paying for a focal-plane shutter which they do not need.

Both these cameras, which are being produced in three sizes, the "45," "34" and "23" (designating their sizes, 4x5, 3¼x4¼ and 2¼x3¼, respectively) reveal some striking improvements in appearance as well as utility. One is struck immediately by the sleek new stainless steel front standard which is so designed that it tilts and rises and incorporates an adjusting cam that assures positive parallel alignment of the lens and the film plane. The Anniversary Graphic had a rising, but not a tilting front.

A unique feature is the built-in body release located at the lower right-hand edge of the body. With it, in the case of the Speed Graphic, both front and focal-

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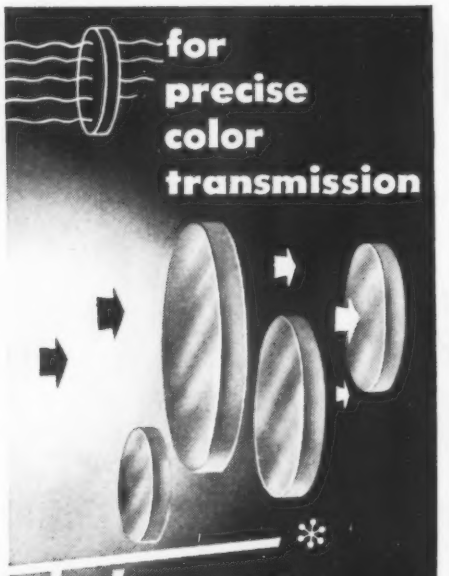

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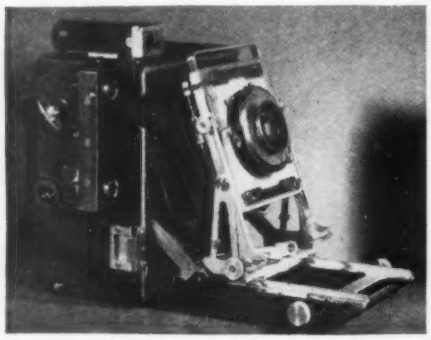
plane shutters may be selectively operated, so that there is no need of the photographer getting accustomed to two operating positions.

The focal-plane shutter has at last, after several decades, been redesigned for much greater simplicity of operation. A range of six accurate shutter speeds is set by a single winding key. One no longer has to bother about both tension and cur-



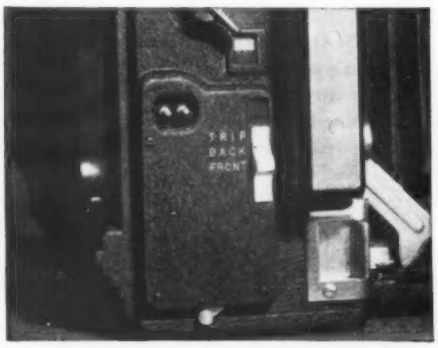
Tilt, rise, and lateral front movements are provided in the new Speed Graphic. Note the body release at lower front of box.

tain settings. A direct-reading speed indicator adds to the simplification of the shutter's operation. Built-in focal-plane synchronization is now an integral part of all Speed Graphics, thus eliminating an additional cost of from $25 to $40, which was necessary for those requiring this feature on the Anniversary models.

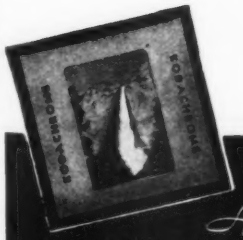
Speed Graphics in the past have presented problems with respect to flash synchronizer installations. The new cameras make provision for permanent tripper mountings, so that body release and solenoid connections can be left in place at all times. Either one may be used without disconnecting the other. The interchangeable metal lensboards are embossed at the factory for mounting the solenoid.

The focusing hood on all these cameras is completely new. It is made of metal and has four, instead of the former three, sides and is self-erecting, thus reducing extraneous light to a minimum. The hood is easily removed to provide for the use of magnifiers on the groundglass in precision focusing.

Another rather annoying problem has been eliminated in the newly designed infinity stops, which allow for quick adaptation to lenses of various focal



The white shutter selector lever permits using either back or front shutter with body release of Speed Graphic. Window above it shows setting of back shutter; built-in synchronization plug is at left.



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lengths. In the old Graphics it was necessary to remove the front standard from the tracks when longer than normal lenses were used. The new design incorporates a hinged member which may be folded aside to allow the front standard to be moved forward on the track. In this way as many as three sets of focusing scales may be mounted on the tracks at one time; and for the first time it is practical to mount infinity stops and focusing scales on the tracks for wide-angle lenses.

Even the open frame viewfinder has been improved by including built-in parallax correction. It is sturdier than its predecessor and telescopes smoothly and firmly into the front standard. The new Graphics employ such modern materials as magnesium, aluminum, and stainless steel. All exposed metal parts are claimed to be corrosion-resistant, and the leather is fastened with waterproof adhesive, the leather edges metal-bound to prevent loosening.

The body of the Crown Graphic, because of the absence of the focal-plane shutter, is smaller and lighter than that of the Speed Graphic. The "45" Speed Graphic equipped with shutter and range finder, for instance, weighs 6 pounds while the "45" Crown weighs 4 pounds, 12 ounces.

The prices vary with the size of the camera and the lens-shutter combination. The Crown costs roughly 1/5 less than the equivalent Speed Graphic. An accurate idea may be had from the fact that the Speed Graphic "45" equipped with Graphic back, 127mm Kodak Ektar *f* 4.7 lens, coated, in No. 2 Supermatic (X) Shutter, will sell for $202.40, not including excise tax, while the equivalent Crown will sell for $166.80.—

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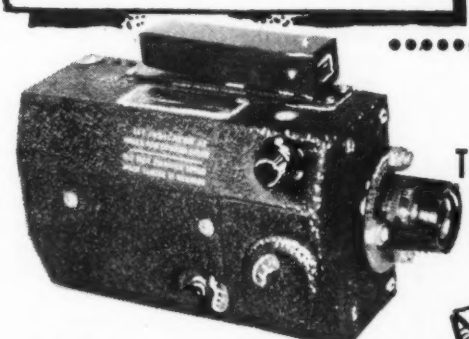

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CAMERA CLUBS

"Pictures Talk Housing" Is Washington Contest Theme

Amateurs in the District of Columbia have been working hard for recognition in the "Pictures Talk Housing" print contest sponsored by the local Citizens' Council for Community Planning. Entries were grouped in two classes, entitled *People Need A Place To Live* and *Slums: Old and New,* with cash prizes of $100, $50, and $25 being contributed in each class by Washington photo dealers.

The current need for housing and the squalor of many sections of our nation's otherwise beautiful capital prompted the committee to turn the photographers loose on this project. Entries closed on March 31, at which time selection was commenced by a distinguished jury including Edward Steichen; Byron Rollins, veteran White House photographer; Gen. U. S. Grant III; Chalmers Roberts, picture editor of *Life's* Washington bureau, and Col. C. C Johnson, council official.

He Had a Better Mousetrap . . .

Ever since we ran that item in the February column about the Air Forces' *Base Camera Club* in Puerto Rico, Cpl. Bill Larson, the club's director, has been increasingly startled at the number of letters asking for particulars on his gang's 6-cell, water-jacketed film tank for color processing. You may recall that in his first letter to us, Cpl. Larson announced that plans for the tank were available, and that we faithfully relay the news to our readers. Well, as soon as he could disengage himself from those sacks of incoming mail, the corporal rushed a communique to us, asking that you hold your fire for a while. The tank, he says, is coming along fine, but you'll just have to be patient until he can arrange to have the plans reproduced in sufficient quantity for distribution. The corporal thanks you, and we thank you, for your interest in all this, and you'll hear more later. Meanwhile, if you want to process that color film of yours, run about 5 inches of tempered water into the laundry tub, then—but this isn't the technical section.

New England Council Paper Has Program Idea Section

Termed by Editor Newell Green, APSA, "a corner devoted to things which every program director should know," the Idea Department in *New England Council of Camera Clubs'* "Bulletin" is a gold mine for those of you whose club duties involve the scheduling of activities for your colleagues. From first-hand experience and from the mail which pours into this department, we know that program ideas are much in demand, and the *Council's* move in starting such a clearinghouse is to be commended highly. Without even asking Mr. Green's permission, we're going to suggest that you write for a copy of his "Bulletin." Address 64 Girard Ave., Hartford 5, Conn.

Denver Club Has Radio Show

With a local professional photographer, Scott Boggess, and a studio staff man, Bill Butterfield, serving as masters of ceremony, a weekly half-hour radio program called *Let's Talk Photography* has become a successful program feature of Denver's radio station KMYR. Members of *Denver Photographic Society* formed the cast for the initial show, and are continuing to do so. Performances are being covered thoroughly and expertly in movies and still pictures by *Society* personnel, and enthusiastic studio audiences always are on hand. If you'd like further details on this project, drop a line to D. W. McCullough, 1100 Colorado Blvd., Denver, Colo.

Member's Prize-Winning Film Viewed by Los Angeles Club

With a capacity crowd of some 400 people on hand, the *Los Angeles* Cinema Club presented the premiere screening of *Free Wheeling in the Utah Parks,* prize-winning entry in the Union Pacific Railroad's contest. Stanley Midgely, *Los Angeles* member who made the widely-acclaimed picture, was on hand to give a highly entertaining commentary based on his experiences while filming the footage. Much of the picture was made in Zion and Bryce Canyons, and Midgely fitted his camera with a delayed-action contrivance which enabled him and his trusty bicycle to play prominent roles in the action. In our opinion, this was one of the most outstanding solo accomplishments to be completed in recent years, and the judges' decision was a tribute not only to Midgely's ability as a cameraman but to his ingenuity and capacity for hard physical labor as well.

Are These On Your List?

Always interested and pleased to learn of additional groups whose photographic interests have rallied them together, we give you the latest crop of enthusiasts whose work will be arrayed against yours before too long.

Our old friend and contributor, Ed Rzeppa, and his colleagues at the J. P. Seeburg Corp. in Chicago have formed the *Seeburg Camera Club.* Write to them at 1500 Dayton St., Chicago 22.

In Barre, Vt., the *Granite Center Camera Club* is meeting twice monthly now. Secretary is Carl Olsen, who lives at 40 Summer St., Barre.

Suggestions will be welcomed by Davis McGarvey, secretary of the newly-formed *Cynthiana Camera Club.* He can be reached at 124 Reynolds Ave., Cynthiana, Ky.

Down in Waco, Tex., the *Baylor Shutterbugs Club* has organized on the Baylor University Campus. Considerable credit for launching this group is due E. T. Hitt, Jr., a leading member of *Waco Photographic Society.* The *Waco* outfit is fostering organized photographic activity in local high schools as well. You can

address Hitt at Box 173, B.U. Station, Waco, Tex.

The Combustion Engineering Co., 200 Madison Ave., New York City, now has an active club consisting of nearly 40 members. Correspondence is being handled by Chet Cook, whose home address is 471 Tremont Ave., Orange, N. J.

In the movie field, the *Octo Cine Guild* includes some fifty Minneapolis filmers who work exclusively in the 8mm medium. Secretary is Bernard Altermatt, whose home is at 3029 Polk St., N.E., Minneapolis, Minn.

Texans Set Up Model Service

If your club finds it none too easy to arrange for good models when studio night rolls around, you might consider the plan reported by *Corpus Christi* (Tex.) *Camera Club*. A local camera shop sponsors and pays for advertisements in the local papers, requesting listings for a model agency which has its headquarters in the store. Any interested models then drop in at the store, leave data, price schedules, and similar necessary information concerning themselves, and the files are made available to both professional and amateur photographers who patronize the shop. This has proved to be a good deal for everybody concerned.

Need Some Back Issues?

If your club is willing to pay the express charges only, you can obtain six volumes of POPULAR PHOTOGRAPHY from one of our readers. Correspondence on this matter should be addressed to J. A. Shackelford, 4358 Berkeley Ave., Chicago 15, Ill.

We Hear . . .

THAT *Retlaw Camera Club* (San Francisco Bay Area) had such a fine group of officer material that the nominating committee felt justified in putting up at least three candidates for each office. This is the best possible evidence of a healthy organization, and except in the case of a small group is vastly to be preferred to the all-too-common practice of nominating only one member for each office. Camera clubs generally have suffered from cliques and similar ills which put—and keep—the guidance of the group into the hands of two or three people for years at a time. Good deal, *Retlaw*, and whoever you elected was worthy of the office.

It's good to learn that *Glen Cove Camera Club* has hung out the shingle once again, and that each meeting sees new faces in the group. Chairman is John P. Wyatt, whose address is Box 221, Glen Head, N. Y.

Science Museum Photographic Club (Buffalo, N. Y.) has launched a very readable bulletin entitled "Fotomic Facts." The paper should prove helpful in coordinating the activities of the club's 200 members.

Jackson Park Camera Club (Chicago, Ill.) has made a regular tradition of "member portrait night." They pair off, shoot each other's portraits, and enter the prints in competition. This stunt affords excellent practice in portrait tech-

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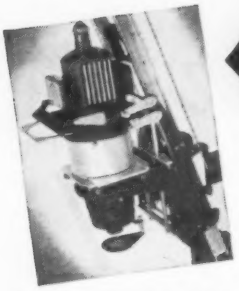

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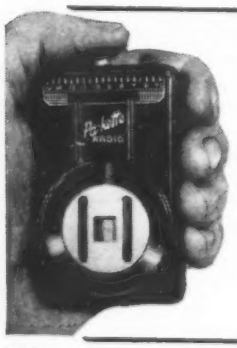

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nique, and enriches the club archives with interesting pictures of the members.

Nicholas Haz, honorary member of *Camera Club of Cincinnati,* is conducting his third series of classes under club auspices.

Sorry to learn that the folks in Marinette, Wis., and Menominee, Mich., no longer have *Lakeland Camera Club* in their midst. We've been asked to announce that the group has disbanded.

Boston Camera Club's great work among the wounded veterans at Cushing General Hospital brought a very fine letter on behalf of the commanding officer, the patients, and the Red Cross staff. *Boston* members gave unstintingly of their time and efforts in aiding the veterans to bridge the gap between war experiences and civilian life.

Want to exchange print shows? *Wyandotte Camera Club* has its seventh annual traveling show ready for the road. Write to J. R. Minnear, 2520 Alden St., Kansas City 2, Kansas.

Newly-elected secretary-treasurer of *Miami Photographic Society* is Glenn Thomas, who can be reached at 5533 N.W. 6th Ave., Miami, Fla. And correspondence for the *Saginaw Camera Club* henceforth should be addressed to R. B. White, 105 S. Niagara St., Saginaw, Mich.

Omaha Movie Club has grown so fast that more space was required for meetings. Hence the recent switch from the North Side Library to the nationally-famous Joslyn Memorial.

We probably won't see during 1947 many prints to top "Downy Duo," by Betty Henderson of *Jackson Park Camera Club* (Chicago). Texture, humor, and fine print quality make this one a winner. We'd still like to know how she posed the ducklings in the crown of a floppy straw hat and made 'em stay still long enough for her to get a really sharp image in 1/50 second.

Manhattan Camera Club's "Amacam" is a smart-looking bulletin nowadays, what with its slick paper and striking cover typography. And we're happy to get on the mailing list of "The Spotlight," which reaches us from *Long Beach* (Calif.) *Camera Guild.* It's among the most readable of the printed four-page bulletins we receive, and the use of type faces is pleasing.

Milton (Mass.) *Camera Club's* hybrid "camera hams" have written in to state that the item we ran regarding their amateur radio activities has resulted in some contacts over the air.

Amateur Movie Society of Milwaukee (Wis.) had better watch its step. The movie-makers have allowed a bunch of color slide addicts to crop up in their midst, and we all know what those 2x2 people can do when you turn 'em loose. Seriously, we think it's a good thing for everybody concerned when still-shooters try their hand at movies and vice versa.

New departure has been launched by *Edison Camera Club* (Chicago), in the form of making associate memberships available to those in the immediate families of members. Sounds like a good idea for any company-sponsored club. The associates enjoy all privileges except the right to vote or hold office or to use

the darkroom except when accompanied by an employee-member having darkroom privileges. A move of this sort should keep peace in the family.

And while we're on the subject of *Edison*, congratulations to outgoing editor A. H. Noreen of the "Photonews," for an excellent job and a hearty welcome to his successor, Emily Novotny.

Aurora (Ill.) *Cine Club* has elected Julius Rokop president for this year. A man who knows his movie-making, Rokop took the club's first award.

Look, *Alameda Photographic Society*—we're pretty patient folk, but Uncle Sam's mail carriers have enough grief on their hands without having to carry our mail all over Chicago. Yep—you're still addressing mail to us at 608 S. Dearborn St., where this book first saw the light of the desk lamp. We like to hear from you—but we'd like it even more if you'd address us at 185 N. Wabash Ave., Chicago 1, where we're sort of proud of the newly-decorated diggings. Okay? Thanks.
—*Whit Hillyer.*

KEEPING TRACK OF SALONS

When you exhibit in the salons you find that there is almost as much work keeping track of the salons and the prints as there is in actually making the pictures. It is easy to forget and miss an important closing date, or to send the same pictures to a salon twice.

It is a simple matter, however, to work out a little chart such as shown in the table for keeping track of your salon activities. From this chart you can see how you stand all the time—what pictures were accepted and rejected, when they should be returned, how much it cost in entry fees and postage, and any other data you find interesting.

Salon	New York	Boston	Pittsburgh
Fee	1.00	1.00	1.00
Mount	14x17	16x20	16x20
Closing	1/27	2/10	2/15
Sent	1/15	1/30	1/30
Returned	3/1	3/30	4/5
Postage	.33	.60	.65
Prints	4	6	4
Pictures Entered—			
Old Barn	x	/	
Portrait	x		/
The Sail		x	
The Church	/	/	/
The Old Mill		x	x
Still Life	/	/	/
Street Scene		x	
Accepted	2	3	/

Acceptance stickers are another thing to preserve. They seem to be more interesting with the passing years. Some pictorialists leave them on the back of the prints which they send to the salons, thinking that they will impress the jury. We assure you, the jury is seldom impressed. They stick to their own ideas. A good system to use is to have a permanent collection of your salon prints. These are always available for showing to your friends. When a print comes back from the salon, remove the sticker from the back and place it on the back of the print in your permanent collection. Sometimes prints are lost in shipment and you will take it hard if all your prize stickers disappear.—*C. W. Gibbs, Kew Gardens, L.I., N.Y.*

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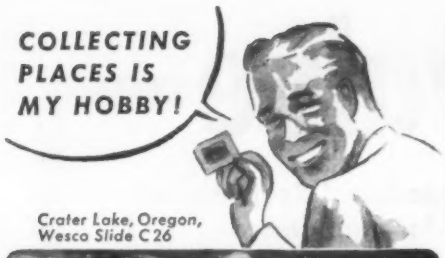

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A Decade of Photography

(*Continued from page* 45)

to many hundreds, flexibility increased with price, and quality varied greatly. The best of the miniatures were masterpieces of mechanical and optical design and construction, but quite a lot of apparatus of indifferent quality appeared on the scene in an attempt to share the field.

The chief advantage claimed for the miniature camera, apart from convenience of size, was the use of high-aperture lenses of short focus, permitting exposures under unfavorable light conditions and great depth of field. They also usually had shutters with a wide range of speeds, and built-in rangefinders, in many cases coupled with the focusing, and in some combined with the viewfinder. Those which had focal plane shutters permitted interchanging lenses.

The use of 35 mm film with standard perforations as used for motion pictures became universal. Film was supplied in cassettes with 36 and later 18 exposures, and bulk film was provided for those who wished to load their own cassettes. The new fast films which appeared about this time were first spooled only for the miniature camera user—a fact which led to complaints from photographers who did not have miniature cameras, and who probably somewhat resented the privileges extended to the others.

The miniature prompted one development which has been an unqualified success, and that is the miniature color transparency. A special Kodachrome film (and later, Ansco Color) of projection quality was developed for the small camera, the Kodaslide Ready-mount followed, all transparencies being returned ready for projection unless otherwise requested, and a host of special projectors for 2"-square slides was made available. The number of such color transparencies now made runs into tens of millions a year.

A very unique application of color projection was in the Eastman Kodak show in the Hall of Color at the New York World's Fair. A changing panorama of color pictures, each 17x22 feet, was projected onto a semi-circular screen 187 feet long, from miniature Kodachrome transparencies. Eleven special twin-lens resolving projectors were used, and a constantly changing series of enormous pictures created a great amount of attention.

In the third issue of this magazine, July, 1937, the editor wrote: "America has gone K.K." and defined the letters as "Kamera Konscious" or "even with greater truth, 'Kamera Krazy'." The whole thing seemed autocatalytic as the chemist would say. It was also pleasantly and slightly wicked. Remember the time when it was a question of a new telephoto lens or a bonnet for the madame, and the lens somehow won? Remember the difficulty of sneaking the new enlarger into the cellar and installing it so that it was not discovered until it was too late to uproot it? A great

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spirit of rivalry developed among fellow photographers. With the cameras, auxiliary equipment was designed in great variety, exhibition prints were turned out in bewildering array, and camera clubs were born all over the place. Press photographers found the small camera to be a most useful adjunct to their normal equipment.

Miniature cameras meant small negatives, but they didn't mean small prints. The bigger the better! But, the bigger the grainier. The film manufacturers had already gone a long way in making films very fast without appreciable increase in grain. They also had made very good films of reasonable speed and fine grain. But the new interest seemed to lie in using the fastest possible films.

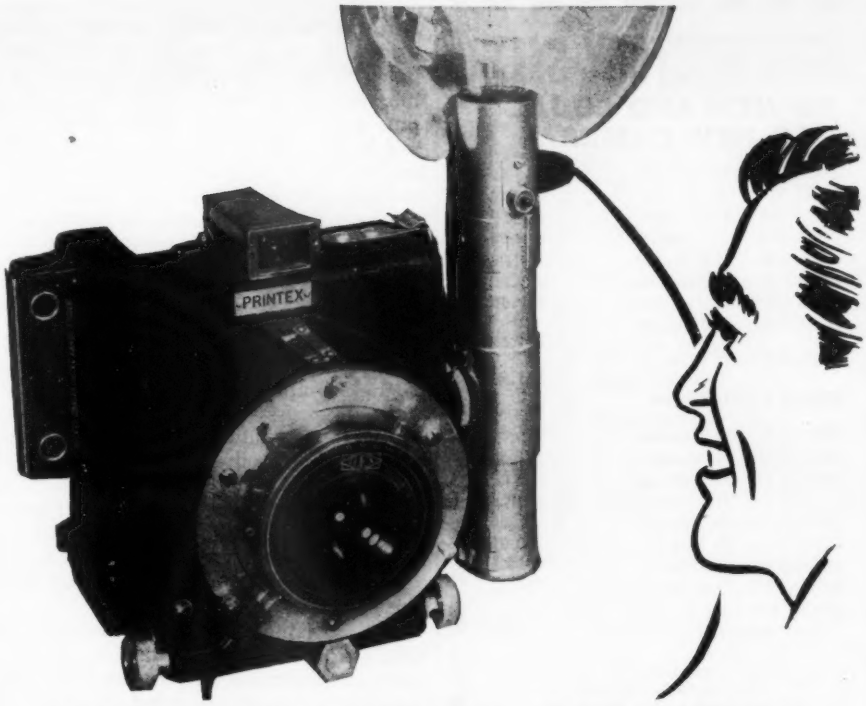
The modern miniature is extremely compact. With accessories, it can be carried in a case about the size of a box camera.

The grain? That could be taken care of in developing the negative. A myriad of finegrain developers appeared on the market, most of them based on the use of paraphenylenediamine, which is toxic to many persons, and to which most people can be sensitized by use. Some cautious manufacturers were reluctant to supply poisonous developers, and so preparations like DK-20 and later Microdol appeared in which the fine grain was achieved by other means than using paraphenylenediamine.

Extraordinary claims were made for some of the finegrain developers, and some formulas which were published looked like a catalogue of a chemical supply house. It seems that one put a compound in for one effect, but that it also produced another. Something was then added to counteract that, and another cropped up, and additions had to be made to cure that, and so on. Some claims were even made that certain finegrain developers actually increased the effective speed of film—a result which neither practice nor theory can substantiate.

It is a general rule of finegrain development that if appreciable reduction in graininess is achieved, there will be a loss in film speed. In most cases, therefore, the photographer might as well start with a slower film, with its inherently finer grain.

One of the original reasons for fast



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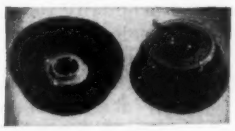

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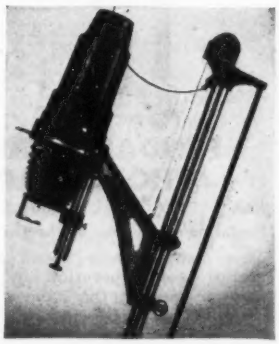

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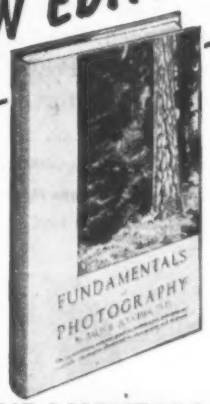

FUNDAMENTALS OF PHOTOGRAPHY
by Paul E. Boucher
Professor of Physics at the Colorado College

This comprehensive book skillfully explains every operation in photography from the use of the hand camera to the intricate processes of motion picture photography. Heavily illustrated, it presents detailed information about the types of lenses used in photography, their formulas and uses, and describes the function of shutters and shutter speed, photographic emulsions, and the processes of developing, printing and enlarging. Additive and Subtractive methods of mixing colors and ultra-violet, infra-red and x-ray photography are all included. Revised and enlarged second edition.

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film was the need for the motion picture studios to make films by artificial light; in order to reduce the tendency to fry the stars, they wanted fewer lamps, and thus more film speed. This reflected itself in films for the amateur, particularly for making photographs indoors, and special lighting devices were developed. The overvolted flood type of lamp became the standard for home photography, and special simple reflectors, spots, and other indoor equipment came into vogue.

Flashbulbs were first developed in the late twenties. In the thirties, they were manufactured in this country in the form of the foil-filled lamp, and became popular with press and commercial photographers, and advanced amateurs. All possibility of seclusion from the eye of the camera had now gone. Usually, a solenoid attachment was made so that as the shutter operated, an electrical contact was closed and the bulb fired. Later, wire filling and the shredded foil took the place of the earlier foil.

Midget lamps were later introduced, and also the SM, which used a combustible paste instead of wire or foil. The lamps could now be carried by the pocketful instead of in a suitcase. Flashlamps varied in the time required to reach the peak intensity, and flash attachments had appropriate adjustments. For focal-plane shutters, bulbs with an enduring flash were provided.

In recent times, especially since the war, a realization has come about that the flash is a very important part of the equipment of all photographers. In many new amateur cameras therefore, provision for flash photography is made, even in the simplest box types, and most of the new shutters have electrical contacts in the shutters themselves so that no special solenoid attachment is needed.

Special flashbulbs appeared with blue coatings, photometrically controlled, for use with daylight-balanced color films. These were intended originally for filling in shadows in outdoor color photography, but naturally it wasn't long before they were used for indoor work with daylight-balanced film. Other flashbulbs were made with special coatings for use with infrared films. They were first used in England during the blackout for press photographs during the blitz. Many persons will remember the series of pictures in *Life* made by Dave Scherman and Lee Miller of the American soldiers making the most of the enforced gloom of London.

The speedlamp of Edgerton was a most spectacular development. From its first form, the Kodatron for studio use, new varieties have been evolved. There is even a self-contained portable unit for press photographers, although its full development was interrupted by the war, when special versions of the light were made for the Air Forces for aerial photography at night. The flash is extremely bright and very short. We may anticipate a vogue for frozen-stiff action photographs.

In the early issues of POPULAR PHOTOGRAPHY a number of prominent authors indulged in a little speculation as to what the camera of the future would be. Per-

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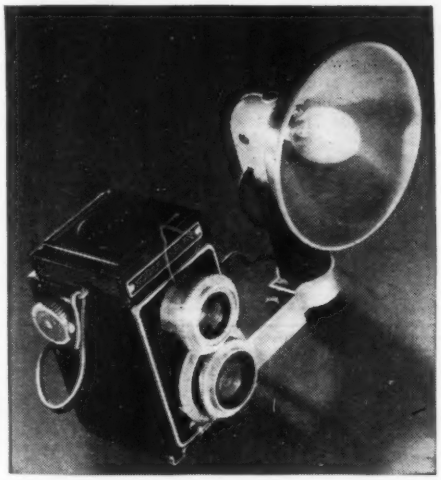
haps this is not yet the future—or technical development is sadly lagging behind the imagination. Oh, that we could have achieved some of the prophecies—Weston speeds of 1000, color films faster than black-and-white, and the whimsical idea of an automatic rangefinder which would set the camera for the proper distance, depending on the sharpness of the circle of confusion!

Even ten years ago, in the heyday of the small camera, thoughts were expressed here and there that perhaps the 35 mm film was not the ideal size. Some



Twin-lens reflex cameras have grown tremendously in popularity in the past decade. Here is a Kodak Reflex with flash.

wanted it smaller, and many wanted it larger. There was quite a strong feeling for 2¼ inches wide, and at the present time there is a definite tendency towards this. A negative 2¼ inches square or 2¼x3¼ inches, is about the minimum size from which "readable" contact prints can be made.

Cameras taking the oblong shape have been made with the flexibility of the miniature, and recently there have been introduced a number of good cameras of the twin-lens reflex type, taking pictures 2¼ inches square. Their popularity results from experience with the German prototype of the prewar days. They have been used quite a lot by press and commercial photographers, and they will undoubtedly prove to be a very popular type with all classes of photographers.

The centenary of photography was celebrated throughout the world in 1939. The details of the daguerreotype process had been announced in August, 1839. Although modern photography does not really descend directly from the daguerreotype, but rather from the calotype of Fox Talbot, it was Daguerre's invention which really made the world photography conscious, and it was in 1839 that the first crop of amateur photographers became active. The various exhibitions which were given in the centenary year reminded the modern amateur of the significant steps in the development of photographic art and technique. Extraordinarily high quality was attained by many of these early workers with the daguerreotype and the collodion processes. One must admire their patience

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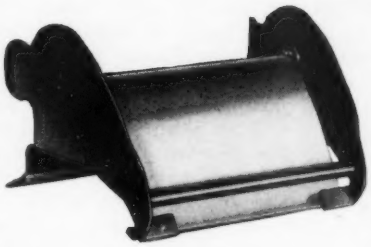

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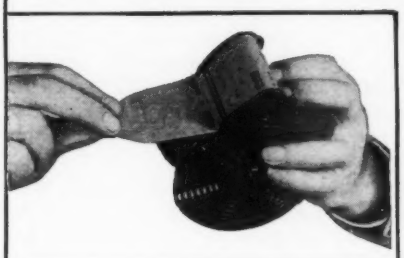

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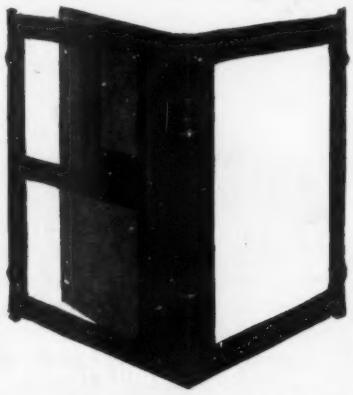

Due to its clever and unique design, the "4-WAY" is really four easels in one! Accommodates four standard paper sizes. One side takes 8"x10", the other side takes 5"x7", 4"x5", and 2½"x3½". Full length, built-in stops give ¼" margin. Four stainless steel catches hold easel in closed position. Hinge stops keep easel in open position. Center plate finished in white for pre-focusing. Rubber feet prevent sliding. Heavy pressed steel construction, finished in grey wrinkle. List price $6.50 plus tax.

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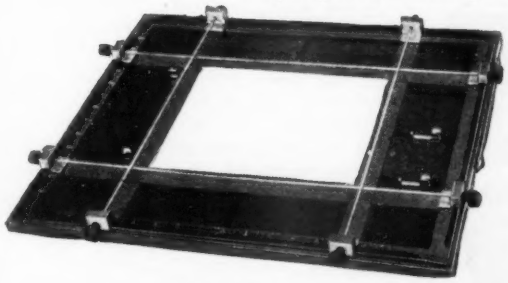

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and interest. It is amazing the high quality of, for example, portraiture that was done by such people as D. O. Hill and Julia Margaret Cameron without artificial light and with materials which were comparable in speed with modern printing papers rather than negative films.

A really first-class contribution to photographic literature was the "Directory of Photographic Equipment" which was published for several years before the war in the May issues of POPULAR PHOTOGRAPHY. Its compilation must have been a terrific undertaking, for it was a practically complete inventory of the equipment available on the American market at the time of publication. It gave a very graphic idea of the bewildering array, and told a story of photographic progress in those years immediately before the war. The Directory described sixteen to twenty items of equipment on each page. In 1939, there were nearly 60 pages, while in 1940, the number had risen to almost double that figure. The number of pages dropped to under 80 in 1941 (presumably because imports from Europe stopped), to 50 in 1942, and then our photographic industry and photographers went to war and the listing stopped.

With the conversion of the entire photographic industry to the war effort, as we remember only too well, the equipment and materials for general photography practically disappeared. No new apparatus was made, but the industry was able to let the photographer have some material to use in the equipment that he had. It was distributed on an equitable basis so that most people got a little. In 1945, with the end of the war, the reconversion of the industry started, restrictions were slowly removed, and by now the outlook is bright that it will not be too long before we can get an affirmative nod instead of a despairing gesture when we ask a store clerk for a simple item. Where would the boom have taken us if there had been no war? How long will the present insatiable demand continue. As in 1937, so now the country again seems to be "K. K."

There are other great strides which have been taken during the ten-year life of this magazine. The most significant of all is the trend to color. Color films are now available for all photographic purposes, for processing by the manufacturer or by the user. Although color printing is not as simple as black-and-white, and probably won't be for a long time, color prints are readily available, and the amateur can make his own with no special skill. The move to color is inevitable, and the industry is already taxed to the limit to supply the materials.

That I have devoted so little space to the subject of color, is of course not due to any lack of appreciation of its significance. Every photographer feels the pulse of color and must be conscious of the influence it is to have on photography in the near future. It is in the front rank of the forward-surging forces of current photography.

Everybody must be conscious of the improvement in photographic lenses in

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recent years. It has taken many years to wear down the persistent German propaganda that their lenses were best. There was a time, as we all know, when they did make some lenses better, but for years the quality of American lenses in general has been unsurpassed. When the German optical industry was investigated after the war, it was revealing to find that they had made no major advances in lenses which we had not already made.

New types of glass were developed in this country in recent times, leading to improved lenses and manufacturing techniques, and surface treatment has become the vogue. In its early days, lens coating was endowed by many with magical qualities it did not possess. However, what it will do is now more widely understood, makers have installed the necessary vacuum evaporation equipment, and most of the better quality lenses are now being made with treated surfaces. The treatment is only useful in lenses which have several air-glass surfaces, and it can effectively reduce flare, improve the quality in shadows, and increase somewhat the speed of the lens. And—you can clean the lens without removing the coating.

Exposure meters are another item which swept along with the prewar tide. Nearly 80 calculators and meters were listed in 1941, and among them were 26 different types of photoelectric meter! During the war the attempt was made to standardize exposure meters, and the war standard is being converted to a peacetime standard, and meters will be brought into line with each other and will use the new exposure indexes which will take the place of the old meter ratings. There is, however, still a lot to be said for the carefully prepared exposure guide, and except in extreme conditions most amateurs still get as high a percentage of good exposures from the use of guides as from meters.

A new life was given to pictorial photography with the new progress of the amateur photographic movement, and camera clubs and exhibitions flourished. Objective realism was the theme of much of the work. Salons inspired a competitive attitude on the part of many photographers, and proud was the man who could boast of a high score in the number of prints hung in exhibitions. There was a tendency for the photographers to submit work which would be accepted by the judges, and for a repetition of "the same old themes," rather than a spirit of excursion into new fields. One of the world's greatest photographers has been seen to hurry through the pictorial section of a leading exhibition with a snort, and yet spend hours in the technical section, where there was a freshness and drama and simplicity.

Now there is a tendency on the part of some to break away from the stereotyped approach, and a definite movement towards the abstract is evident. It was in the twenties that Moholy-Nagy and Man Ray revived Fox Talbot's photogenic drawing and produced "photograms"—complex abstract compositions made by placing objects on a sheet of photographic

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paper and exposing it directly to light. Recently these have again been seen in exhibitions and magazines. Their authors have been dubbed "moderns," but, as Beaumont Newhall has pointed out, the adjective "modern" is misleading, since in a sense, part of the movement is a return to aesthetic traditions as old as photography itself.

There are many more things of amateur interest which might be mentioned —the progress in amateur movies, a certain revival in stereoscopic photography, prompted partly by the Vectograph and stereo attachments for small cameras, rangefinders, all the new papers, packaged processing chemicals, enlargers and printers, and myriad others which have contributed to photographic progress in the past decade.

The war itself, although it stimulated interest in photography and was its biggest user, was not responsible for any really novel photographic advance. It was rather the application and improvement of known practices and materials that resulted from it.

The extent and quality of the photography done during the war was stupendous. Half of the years during which POPULAR PHOTOGRAPHY has been in existence were devoted to the war. A large proportion of the amateur photographers of the world went to the war, and many of them had photographic jobs in various branches of the Services. Their knowledge and experience was a great asset, and they and the others who learned photography during the war made an extremely important contribution. Nearly all our knowledge of the enemy was gained from photography, very largely from the air. Motion and still pictures played a very important part in training of all kinds, in recording combat actions, in documenting the war for record and for public information, and in copying documents. X-ray pictures both for medical and industrial purposes were made by the million, and there was a vast array of special applications directly concerned with the war or with industry.

Very earnest efforts were made during the war to make still faster films without too much increase in grain and loss of resolution, and stable enough to be able to be kept under the adverse conditions of shipping and storage encountered particularly in the tropical zones. Some increase in speed was made, the first significant step being the Tri-X type of film for aerial photography at night using flashbombs. As a result of these wartime efforts at increasing speed there are now available on the market some films which are quite a lot faster than those available before the war.

The people who prophesied in the first volume of POPULAR PHOTOGRAPHY in 1937 were almost entirely wrong. We should be mostly wrong if we attempted now to list the major developments of the next ten years. We know that the interest in photography is greater than it ever was. We know that more color is on the way. We know that in the future there are bound to be many startling things we now know nothing about.—

Negative Faults

(*Continued from page* 52)

negative faults. But this is the first step along the way—learning to master the mechanics of photography so that you will be free to work with the ideas. No picture is likely to be successful if it contains one of these elementary faults. Of course freedom from them doesn't necessarily mean that a picture will be outstanding—far from it. But at least it will have a chance. It is discouraging to start

Hanger marks on the negative caused round, light spots at the top margin of this print. They are found only on sheet films developed in hangers in a tank. If improper agitation is used, developer is forced through holes in hanger frames and locally overdevelops these small areas.

Poor technique in negative processing is revealed by this print. The negative was allowed to accumulate dust and dirt. Small, dark spots indicate water-marks, caused by failure to remove excess water from the surface of the film before drying. There is no remedy, but they can be avoided by careful removal of water drops.

out with a good picture idea and end up with a print that is a failure because of some little mechanical detail giving you trouble along the way.

The mistakes that hurt most are the simple little ones that could have been avoided so easily at the right time. The pictures that give the most satisfaction are the ones that are good technically—without obvious faults—and also have good ideas behind them. Once you have mastered the technique of making exposures that are technically correct and developing your films properly, you have a chance to rise above these details and do justice to your picture ideas.—

Extremely simple difficulties can be most exasperating. If you let the strap of your carrying case dangle in front of the lens, or have one finger sticking out too far when you make the exposure, this may be the result. The blurred edges of the large, clear area characterize this negligence.

Crimping of the film through careless handling results in half-moon marks like the one shown between the dog's nose and the corner of the picture. The effect on the film is like exposure to light; the bent area develops dark. Careful negative and print retouching will help, but the prevention is more important than a remedy.

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LENSES

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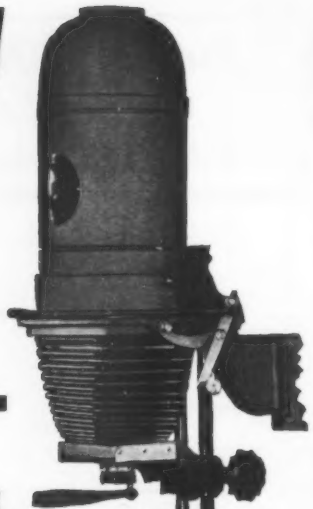

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Press

(*Continued from page* 16)

Pagoria of the *Chicago Sun* took the next highest award. Other winners include: Irving Haberman, *PM*, New York; Ivan A. Conklin, *Rochester* (N.Y.) *Democrat & Chronicle;* Bill Wilson, *The Atlanta* (Ga.) *Journal;* Ivan A. Conklin, *Rochester* (N.Y.) *Democrat & Chronicle;* Jerry

Scott Davis

On a holiday jaunt to Miami Beach, these photographers can't resist looking at pictures. Arthur Rothstein of *Look* magazine, Al Mosse, president of the Chicago Press Photographers Association; George Gaylin, chief, Acme Washington Bureau; and John Caldwell, picture editor of *Newsweek*, survey winning shots selected by Club *Fotografico de Cuba* at Havana, in a Cigar Institute competition.

Horton, *Cleveland* (Ohio) *News;* Ted Lucas, *Miami* (Fla.) *Daily News;* Kenneth J. Merrill, *Columbus* (Ohio) *Dispatch;* Bill Seaman, *Minneapolis* (Minn.) *Tribune;* Doc Skinner, *New York Journal American;* Harold R. Gazin, *Portland* (Ore.) *Oregonian;* Leonard Morgan, *New York Journal American;* Emmet W. Odom, *Dallas* (Tex.) *Morning News;* John E. Sheahan, *Boston* (Mass.) *Evening Globe;* Elliott Robinson, *Chicago Daily News;* Dante O. Tranquille, *Utica* (N.Y.) *Observer Dispatch;* George Peebles, *Chicago Daily News;* Morris Warman, *New York Herald Tribune;* Alfred A. Monner, *Oregon Daily Journal,* Jules Geller, *Brooklyn* (N.Y.) *Eagle;* Lawrence B. Dion, *The Seattle* (Wash.) *Times.*

* * *

ONE of the toughest assignments any photographer has ever had to cover was the one allotted to Bert Brandt, veteran Acme Newspictures staffer when he went along with the U. S. Army's Task Force Frigid in Alaska. It was the coldest winter the Territory has had in more than 25 years—the temperature dropped to as low as 62 degrees below zero. Even with his body bundled with 22 pounds of clothing and his hands encased in heavy leather Arctic mittens, Brandt shivered like a wet puppy and the withering cold penetrated to his hands. He found the mittens too bulky for making delicate camera adjustments. He couldn't touch the freezing metal parts with his bare hands because they would have stuck to them.

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that gave him the real trouble. He found that both the front and back shutters froze up even though his Speed Graphic

Simms Edwards

Lovely Donna Quigley, 18, the 1947 "Lady of the Lens," reigned as queen of the Miami Press Photographers annual ball February 7. Harry Conover, head of the New York model agency, with his wife, Candy Jones, presented a model contract to Donna. In June Donna will leave for the Twentieth-Century Fox studios in New York—to be given a screen test.

had had all its oil and grease removed from the moving parts. He also found that fast panchromatic film loses about half a stop in speed in extreme cold. There was also a lack of sunshine, an ice fog hung over the area and in five days of shooting the task force operations, there were only seven minutes of sunshine. Brandt also had battery trouble. In low temperatures the batteries in the flashgun lost their efficiency until they would not work at all. The film in his filmpacks would get so brittle it would snap inside the pack. How Brandt got his pictures, and good pictures they were, is something of a miracle, and Brandt was the happiest man on earth when the picture-taking was over and he was given a chance to thaw out.

* * *

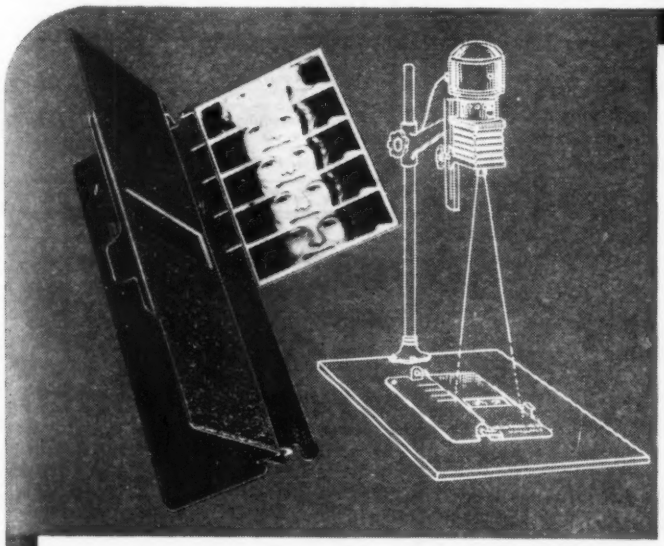
WATCH your background! A sharp-eyed New York photographer was about to take a picture of author Paul M. Angle and Robert Clarkson Clothier, president of Rutgers University, at New York's "21" Club where the Rutgers University Press was giving a party launching Angle's new book, *The Lincoln Reader*. "Move a few feet to the right, boys," said the photographer, "unless you want a painting of a nude in the background."

* * *

YOU can now add the title of "professor" to many of the boys who lug the cameras for the papers and syndicates in New York—they are doing lecturing and teaching on the side. Al Aumuller of the *World-Telegram* lectures on photo-journalism at New York University and the School of Modern Photography. Leo Lieb of *PM* conducts the press photography course at the

Floyd P. Wilson, confessed slayer of Milton E. Lowe during an attempted hijack of receipts of a Washington, D. C., supermarket, lunges forward after attacking *Washington Star* photographer Augustus Chinn, who is shown slumped against the wall at right. Detective A. D. Clarke, on the left, grapples with Wilson. Note Chinn's camera in mid-air. This unusual photograph was the result of fast action by Acme photographer Maurice Lanigan.

Brooklyn Museum; Bill Eckenberg of the *Times* lectures on news photography at Columbia university's school of journalism and Bill Finn of the *Journal-Ameri-*



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can has joined the teaching staff at the School of Modern Photography. In addition, Joe Costa, of King Features, Dick Sarno of Hearst Publications, Murray Becker of AP, Walter Ranzini of the *News*, Harry Warnecke of the *News* and Ben Aumuller of the *Journal-American*, have given lectures before the American Press Institute at Columbia University.

* * *

HOWARD WINNER, top Pathe News cameraman, has been promoted to production cameraman for RKO-Pathe's "This is America" and "Sportscopes" series. Winner, now in his early thirties,

Pathe News cameraman Howard Winner is promoted to production cameraman.

was for many years the youngest of full-fledged U.S. newsreel cameramen, having started with Kinograms in his teens, shifting to Universal Newsreel, and then to Pathe News in 1938. Besides coverage of scores of historic domestic news events, Winner is a veteran of the world's war fronts. He was assigned to China during the earliest years of Japanese conquests there and also covered a large part of the Italian campaign in Ethiopia. He went to Ireland with the first contingents of American troops in early '42, photographed the invasion of North Africa and later, in the Pacific, the combined operations in the Marianas, and the air and sea assaults against Japan.

* * *

HIS war experience as a flyer is helping Royce Craig, chief photographer of the *Tulsa* (Okla.) *Tribune* in his new job. He'll fly the Stinson cabin plane recently purchased by the *Tribune* and he'll operate the new aerial camera. He served in the India-China-Burma theater during the war.

* * *

MARTIN McEVILLY, former president of the Press Photographers Association of New York and veteran *New York News* staff cameraman, is busy these days clicking away on the typewriter keys. He is writing a book on press photography.

* * *

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display in showcases outside their bomb-scarred offices. In many German towns today, a crowded sidewalk does not necessarily mean a black market center—it may be a show of pictures.

* * *

ADOLPH DRESSLER, *Philadelphia Inquirer* staff cameraman, was the recipient of a $250 award in the newspaper's second annual M. L. Annenberg memorial awards. He received the top award for the best news photograph published by the paper during 1946—a line of children surveying the smoking ruins of their burned-out school. In addition he received a certificate of merit. Ten other members of the staff also won $250 awards for outstanding work in other departments. The awards were established in memory of the late publisher of the *Inquirer*.

Picked by many press photographers of the United States as their initial queen to reign as Miss Flying Photo Flash of 1947 is Miss Paula Reid, Eastern Air Lines' stewardess on the Jacksonville-New York run. Mayor C. Frank Whitehead is shown pinning an orchid on Miss Reid on behalf of the city of Jacksonville.

* * *

A DECISION to follow the "hunch" of a ranch hand enabled two newspapermen to discover the wreckage of a missing Western Air Lines transport in the Laguna Mountains in California long before two searching parties, led by sheriff's officers, came upon the scene. Ed Neil, staff photographer for the *San Diego Union* and *Tribune-Sun* and Ed Fitzhugh, of the *El Centro Post-Press* editorial staff, joined an independent group headed by Leslie Milam and two other men. Milam led them unerringly to the wreckage in a blinding snowstorm, enabling Neil to get exclusive pictures and Fitzhugh an exclusive story.

* * *

WHEN the *Philadelphia Record* and the Camden (N.J.) *Courier-Post* were on strike before they were sold to the *Philadelphia Bulletin*, an executive of the Stern-owned newspapers went back to his old job of getting some news pictures for the papers. The executive was 43-year-old David S. Loeb, business manager of the two papers. Twenty-two years ago, Loeb was a staff photographer with the *Courier-Post*. After five years on the Camden staff, Loeb was transferred to the news department, then

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later became assistant business manager of the *Record*. For the past ten years he has been business manager. Loeb found out that once a cameraman, always a cameraman, and was on the scene when a fire broke out in the heart of Philadelphia's shopping district. His picture was so good that an executive on the rival *Inquirer* called up the *Record* to congratulate them on their picture beat.

* * *

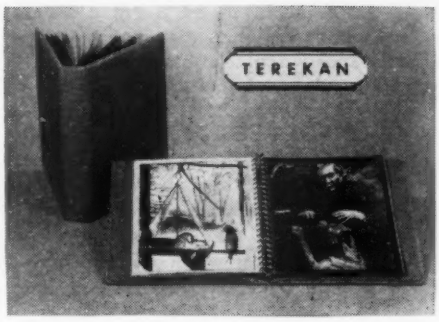
PRESS photographers accounted for many of the prizes in the Fourth Annual Encyclopedia Britannica Book of the Year photography contest. Principal exception was the grand prize winner—amateur Arnold Hardy's picture of a

Harry Hall of the Associated Press won third prize in sports in the Encyclopaedia Britannica contest with this photograph.

woman leaping from the blazing Winecoff hotel in Atlanta, Georgia (See POPULAR PHOTOGRAPHY, March 1947, p. 173). Second prize in the news category went to William J. Smith of the Associated Press for "Silent John Lewis.' Smith spotted Lewis in the Carlton Hotel in Washington, took his shot without Lewis

Frank Brown, Los Angeles Times, earned third place in the news classification with this shot titled "Business As Usual."

being aware of it. Frank Quinn Brown, *Los Angeles Times,* took third in news with "Business As Usual." He says: "When I arrived at the death scene, I wondered if I was at the right place, because business seemed to be going on as usual. I looked around for the body,



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William J. Smith of AP was second in news category with this unposed shot of the UMW's chief, "Silent John Lewis."

John Puslis of the Chicago Daily News captured first place in Britannica's sports classification with "Timber-r-r."

Frank Mastro of International News Photos took first in feature-pictorial with his photograph titled "I'm Hungry."

and discovered it lying in a doorway. People were milling around but paying no attention to it." John S. Puslis, *Chicago Daily News,* won first prize in sports with "Timber-r-r." His subjects were Nick Castiglione and Freddie Dawson. Harry Hall of Associated Press took third in sports with "Schoendienst Does It the Hard Way." He comments: "The World Series picture of Schoendienst was made with a 40-inch lens at 1/500 second. I waited, as I always do; when the two players collided I saw that Schoendienst would go over Pesky's shoulders. Midway up I pressed the trigger and caught Schoendienst square in the middle." Frank Mastro of International News Photos took first in features with "I'm Hungry." The picture was taken "on my third assignment—to get a picture of the cat, a famous mouser on the payroll of the Esso Laboratories in Bayonne, N. J. After two hours work, and judicious bit of rubbing a piece of liver on the cat's mouth, the picture was on film." Edward Feeney of the *Chicago Tribune* earned second prize in features for "Home From the War" (see POPULAR PHOTOGRAPHY, April 1947, p. 152). Howard Shirkey of International News Photos took third in features with "He's So Big." (See POPULAR PHOTOGRAPHY, February, 1947, p. 187). Judges in the contest were Hugh Moffett, chief photographer for the Chicago bureau of *Life* magazine; Charles W. Payne, bureau chief of Acme Newspictures; Farnham Dudgeon, editor-in-chief of Western Newspaper Union; and Walter Yust, editor-in-chief of the Britannica publications. A total of 378 photographs was entered in the Britannica annual contest.—

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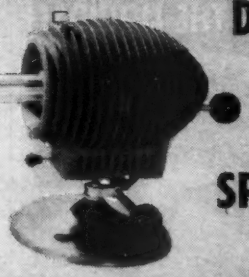

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Magazines

(*Continued from page* 16)

the Woman of the Month Award, tendered Miss Bourke-White the honor of the lead-off position for 1947. Although her world famous career in photography undoubtedly led to the choice of Miss Bourke-White, the direct motivation may well have been the recent publication of her excellent book on Germany, *Dear Fatherland, Rest Quietly.*

Robert Smallman . . . is a refugee from Westchester . . . photography became a necessity when, as editor of a small photo-weekly in high school, all the photographers quit and Smallman had to borrow a camera and shoot the works himself to meet his deadline . . . after that he says it just grew on him . . . attended Pratt Institute with the avowed purpose of studying advertising design but remained such a photograph-mad sort that "They had to graduate me to get me out of the photo lab" . . . set up a studio with another Pratt graduate and spent a year and a half doing advertising and magazine work until Uncle Sam took over and sent him into the wild blue yonder . . . and ultimately shot down out of the wild blue and spent the rest of the war yonder playing chess and teaching photography in a prison camp . . . when they let him out he took off his uniform . . . on a free lance career and up with the American Society of Magazine Photographers, for which he is now alternate secretary.

* * *

The One That Got Away applies to photographers nearly as well as to the Izaak Walton fraternity. HANS KNOPF, whose six weeks junket to Mexico for *Colliers* was reported in a full column in the same publication, gave us a little extra info on his adventures down there. He was caught in a flood in the little town of Sonora. To save himself from drowning and for the sake of *Collier's* deadline, he had to hire two Piper Cub airplanes to escape the disaster. In one went Hans and two filmless cameras and a toothhbrush; in the other, the rest of his equipment and clothes. On the trip he thought sadly of the color film,

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so near and yet so far in the companion plane. Outside his window was a perfect circular rainbow.

* * *

Notes on Paris by ROGER COSTER: "Paris is still the city of dreams. Food is more plentiful here than in England, and fresh vegetables are actually in abundance. The picture magazine market, however, is pretty grim. Before the war there were three good slick picture books; now there are about seventy-five on the stands and

Roger Coster shoots *Life* magazine pictures for a story called "Clothes Horses in Paris." Says Coster: "The horse is Princess de Polignac; the artist is me."

they are universally bad—bad paper, bad reproduction, sensational in theme. Since flashbulbs cost $1.00 per, since emulsions are bad, and there is no electricity to power floodlamps at certain times of day, the photographer's lot is a difficult one. And, since new regulations prevent these magazines accepting advertising, they are all in pitched battle for the reader market. None has a circulation of more than 100,000 and the prices are correspondingly low. (Fashion and Art magazines, however, maintain their high prewar level.)"

* * *

Two returnees from the land of Terry and the Pirates, ARTHUR ROTHSTEIN and BOB SANDBERG met on *Look's* staff and compared Oriental notes. Bob was with the Marines in Tientsin and Rothstein with the army in Shanghai. Although they never met, they discovered that they both had been staying at the same hotel on the banks of Soochow Creek.

* * *

At a recent membership meeting of the American Society of Magazine Photographers, approval was voted for a tripartite Bob Leavitt Annual Award, to take the following form: 1) An award to the photographer who has made an outstanding contribution to magazines in the previous year. 2) An award to the manufacturer or inventor who has most assisted the profession by his product in the previous year. 3) An award to the person outside the profession who had most encouraged general recognition of photography.—

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Calendar of PHOTOGRAPHIC EXHIBITIONS

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34th Pittsburgh International Salon of Photographic Art, Academy of Science and Art.
On exhibition March 21 to April 20 at the Academy of Science and Art, Photographic Section, Pittsburgh, Pa.

5th Seattle International Exhibition of Photography.
On exhibition April 9 to May 4, Seattle, Wash.

Northern Photographic Exhibition.
On exhibition April 19 to May 17, City Art Gallery, Manchester, England.

14th International Salon, Pictorial Photographers of America.
On exhibition April 13 to April 27, American Museum of Natural History, New York, N. Y.

48th Annual Photographic Salon*, Portland Camera Club.
On exhibition April 27 to May 25 in the L. D. M. Sweat Memorial Art Museum, Portland, Maine.

6th Montreal International Salon of Photography*, Montreal Camera Club.
On exhibition May 3 to May 25 at the Museum of Fine Arts, Montreal.

1947 International Exhibition, Handsworth Photographic Society.
On exhibition May 8 to May 17, Handsworth, Birmingham, England.

World War II Salon, Free Library of Philadelphia.
Closes April 20.
No entry fee.
Four prints allowed (open only to veterans of World War II).
On exhibition May 4 to May 31, Free Library of Philadelphia.
For entry form write The Exhibition Committee, World War II Salon, Free Library of Philadelphia, Parkway at 19th St., Philadelphia 3, Pa.

85th Annual Open Exhibition, Edinburgh Photographic Society.
Closes April 21.
Entry fee $1.00.
Four prints allowed.
On exhibition May 17 to May 31.
For entry form write to Hon. Exhibition Secretary, Edinburgh Photographic Society, 16 Royal Terrace, Edinburgh 7, Scotland.

16th Annual Boston Salon of Photography*, Boston Camera Club.
Closes April 21.
Entry fee $1.00.
Four prints allowed.
On exhibition May 18 to May 25, Boston Camera Club, 351 Newbury St., Boston, Mass.
For entry form write Frank R. Fraprie, in care of the club.

2nd Annual National Collegiate Photography Exhibition, Kappa Alpha Mu.
Closes April 30.
No entry fee. Open only to college or university students.
Eight prints allowed.
On exhibition in May during journalism week at the University of Missouri.
For entry form write W. J. Bell, 12 Walter Williams Hall, University of Missouri, Columbia, Mo.

4th Annual Exhibition for News Photographers, University of Missouri School of Journalism.
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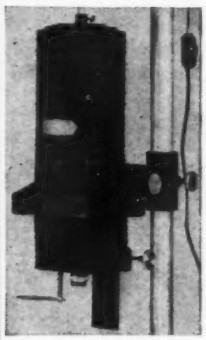

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For entry form write Cliff Edom, School of Journalism, University of Missouri, Columbia, Mo.

6th Annual Cincinnati Salon of Photography*.

Closes May 1.
Entry fee $1.00.
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On exhibition May 21 to June 16.
For entry form write Paul Hynes, 107 Ehrman Ave., Cincinnati 20, Ohio.

7th International Salon*, Photographic Society of Southern California.

Closes May 1.
Entry fee $1.00.
Four monochromatic or color prints allowed.
On exhibition June 2 to June 21, Pasadena Public Library, Pasadena, Calif.
For entry form write to society at 16 E. Colorado St., Pasadena 1, California.

12th International Anthracite Salon, Scranton Camera Club.

Closes May 3.
Entry fee $1.00.
Four prints allowed.
On exhibition May 24 to June 24, Everhart Museum of Natural History, Science, and Art, Scranton, Pa.
For entry form write Mrs. Mildred B. Corey, 1417 Pine St., Scranton, Pennsylvania.

4th Wichita International Salon of Photography*, Wichita Photographic Society.

Closes May 5.
Entry fee $1.00.
Four prints allowed.
On exhibition May 18 to June 1, Wichita Art Museum, 619 Stackman Drive, Wichita, Kan.
For entry form write Mrs. Martin W. Lentz, 220 S. Holyoke Ave., Wichita 8, Kan.

8th Syracuse International Salon of Photography*, Syracuse Camera Club.

Closes May 6.
Entry fee $1.00.
Four monochrome and four color transparencies or prints allowed.
On exhibition May 21 to June 15, Syracuse Museum of Fine Arts, Syracuse 3, N. Y.
For entry form write Dr. Newton E. White, 720 S. A. & K. Bldg., Syracuse, N. Y.

1947 San Francisco International Exhibition of Photography*.

Closes May 12.
Entry fee $1.00.
Four prints and/or slides allowed.
On exhibition June 8 to July 6, De-Young Museum, Golden Gate Park.
For entry form write E. C. Adams, 736 Lake St., San Francisco 18, California.

9th International Salon of Nature Photography*.

Closes May 18.
Entry fee $1.00.
Four prints and/or transparencies allowed.
On exhibition May 20 to June 16, Buffalo Museum of Science, Buffalo, N. Y.
For entry form write the museum.

1st Montreal International Salon of Coloured Pictorial Photographs*, Montreal Amateur Photographers' Club.

Closes May 19.
Entry fee $1.00.
Six colored prints allowed.
On exhibition June 7 to June 29, Museum of Fine Arts.
For entry form write Fred C. Houghton, 2181 Wilson Ave., Montreal, Quebec, Canada.

Salon chairmen are invited to send us complete information regarding their exhibitions at the earliest possible moment so that announcement can be made in this column in time to permit readers to write for entry forms.

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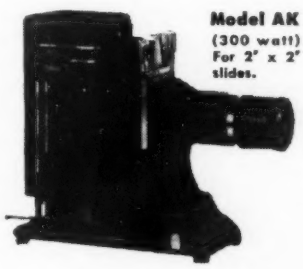

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Let's Talk PHOTOGRAPHY

By BRUCE DOWNES

IT HAS ALWAYS been my contention that photography is too simple, and that if it were as difficult to make a photograph as it is to paint a picture we'd have more great photographs than we can boast of today. All the arts are the result of obstacles overcome, of unyielding materials mastered by the sensitive worker struggling to communicate that which he strongly feels. The sculptor chips away at stubborn stone to disclose the significant form hidden in the creative consciousness. He had to serve a long apprenticeship acquiring superior skill through superhuman discipline.

Anyone can achieve an image of accurate drawing with a camera. A few moments' hasty thought, a split-second exposure, and a simple chemical process combine to produce a picture in metallic silver. Nothing to it, you see! A child can do it. But this, of course, is one of life's manifold illusions. The moment something is made simple, the challenge goes out of it and the approach becomes superficial.

IN POINT of fact it is just as difficult to make a great photograph as it is to paint a great picture, but this, by reason of the deceptive simplicity of the photographic process, is not so readily apparent. It looks easy and so too many people assume that it *is* easy. Hence few approach photography with the humility and devotion of which it is completely worthy. The automatic "drawing" of the lens throws us off, makes us careless in approaching the craft. Nor is the technique *all* that makes photography actually difficult. The difficulty lies, as it does in all creative work, in translating the concept into the medium—in short in realizing in the picture itself all that one saw as well as how it was seen and how one felt while seeing it. This is not done merely by snapping the shutter. It involves sensitivity, acute perception, vision before the exposure, and the mastery of technique by which everything else is brought into concentrated form—the picture itself. Few, indeed, are the photographers who know what the picture they are after really will look like in terms of photography's gray scale. To acquire such pre-vision takes years of concentrated experience.

But the fact remains that you can make photographs with the flick of a finger, taking only a most cursory glance at the subject. There was a time when this was not so. Until the invention of dry plates in 1874 photographers had to be intrepid souls. The road to a single photograph was through the use of cumbersome equipment and messy chemistry. Snapshots were unheard of and because of the labor and skill required to make a single print, photographers did not shoot indiscriminately but preceded each exposure with a maximum of thought and imagination Why do you suppose there were great photographers in those days, like Nadar, Julia Cameron, Hill, Salomon, and Brady?

THE PROCESS of simplification followed. Dry plate emulsions were speeded up and in 1888 George Eastman introduced the popular snapshot camera with the slogan, "You Press the Button, We do the Rest." From then on cameras were placed in the hands of virtually the entire population and photography as a graphic medium lost some of its original dignity.

By which devious route I come mournfully to the announcement of Edwin H. Land's new process (see page 144) by which in the future cameras will be available which will produce finished pictures in one minute after clicking the shutter. Acceleration of the photographic process thus relentlessly continues and photography becomes "simpler" than ever before.

Just think what this means: Pictures, full blown, pouring out of millions of cameras like termites from the queen! Remember the old tintype? This is the streamlined version, *sans* tank appendage. All you do is press the button and in one minute out comes a complete black-and-white picture. The processing has been done by means of a pod of chemicals squeezed evenly between a sandwich of film and paper. The social phenomenon of the snapshot album was bad enough in the hands of the over-enthusiastic amateur. Now you will have your pictures pushed into your face by every Tom, Dick, and Harry!

BUT the worst of it is, the true dignity of photography as a mature medium of expression and of art now will recede further behind the great illusion that photography is simple. The new Land gadget banishes the darkroom. The camera has its own gestation system. It will lay pictures like eggs. For the lazy, for the populace hungry for novelty, the millenium is just around the corner. Soon the streets will be strewn with snapshots dropped, like excrement, from millions of gelatin-and-chemical-fed automatons!

The wise, of course, will neither be alarmed nor deluded by this coming miracle. They will know, as all POPULAR PHOTOGRAPHY readers will know, that photography, in spite of all that inventive genius may do, will remain anything but simple. Why do you suppose photography is the most popular of all

hobbies? Precisely because to make a fine picture is and always will be extremely difficult.

IT IS this difficulty, demanding all of a man's resources, which keeps us interested, keeps us always striving to improve our work. The further we go into photography the more we realize how illusory is its vaunted simplicity. And the more we learn about it, the greater grows our respect for it as both a craft and a potential art. So long as *pictures* are the end result of photography, far more than the feeble ability to press a button will be necessary.

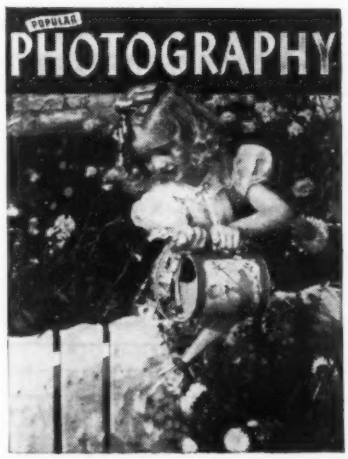
Thought, imagination, impulses, human feeling—all these precede the clicking of the shutter, and there follows the hard-won discipline of craft by which all these are converted into concrete silver images. The *picture* is the result of a human and technical process of enormous complexity, which the new camera will not obviate.

As photographers we are engaged in an adult activity *because* it is difficult and because, being so, it challenges us to the possibility of great achievement.—

STUYVESANT HIGH SALON

Stuyvesant High School of New York City is sponsoring a 1947 salon for New York City high schools—to create an interest in the organization of high school camera clubs. The Stuyvesant Cup is being offered to the school that produces the winner of the first prize; there will be many other awards. The salon will be hung in the educational hall of the Museum of Natural History.

THE MAY COVER



POPULAR PHOTOGRAPHY's cover girl for May is little Donna Jo Gribble posing for Orville Logan Snider, a Hollywood professional photographer. Snider photographed Miss Gribble with a 4x5 Crown View camera equipped with an 18 cm f 4.5 Zeiss Tessar lens. The exposure of 1/25 second at f 11 was made on Eastman Kodachrome film, Daylight Type. The picture was taken in bright sunlight with a homemade tinfoil reflector to fill in the shadow areas.

Snider explains that this type of shot is within the realm of almost all photographers, since there is no expensive lighting equipment involved, and the setup for this scene is as simple as that of most snapshots.

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Abbey Flash Printer	7.95
Federal 4x5 with F 4.5 lens	112.50

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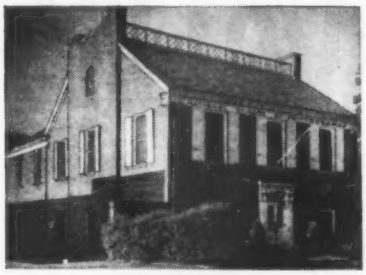

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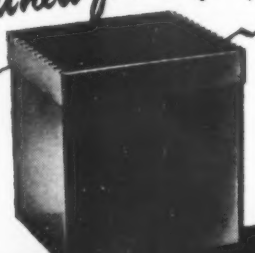

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New BOOKS

FIFTH AVENUE, by Fred Stein. Published by Pantheon Books, Inc., New York. Cloth bound, 7x10, 108 pages, illustrated, $4.00.

Fred Stein, whose other published work was the excellent 1944 calendar for American Relief for France, has added another volume to the growing library of Manhattania. "Fifth Avenue," in 100 full page pictures, with captions by *The New Yorker's* Andy Logan, tells the story of one of the world's great streets—and through it, the story of New York itself.

The picture bus ride takes the reader from Washington Square in lower Manhattan up through the "nifty fifties" to Harlem. There are views of St. Patrick's during the Easter Parade, snow in Central Park, and city kids playing in fire hydrant water in the summer's heat.

All the photographs were taken with a Rolleiflex, with the exception of four which were done with Stein's one-time favorite, the Leica. The photographer bypassed artificial light except for one shot, for which he used flash.

THE DANCE, by John Martin. Published by Tudor Publishing Co., New York. Cloth bound, 8½x11, 160 pages, illustrated, $3.75.

John Martin, dance critic for the *New York Times,* has compiled a pictorial and text history of the dance in 266 pictures and several thousand words. "The Dance" explains the development of this universal and ageless art from its tribal beginnings to its present refinements.

Among the topflight photographers represented are: Gjon Mili, Arnold Eagle, Alfredo Valente, Barbara Morgan, Maurice Seymour, Andre Kertesz, Gerda Peterich, and George Platt Lynes.

The photographs are of all types—from snaps of African tribesmen in their jungle homes to Mili's stroboscopic picturization of a flashing moment of action. There are the traditional poses beloved by traditional theater program photographers taken in a studio, candid shots on stage, and casual outdoors scenes.

GREECE, by Anton Economides. Published by Stephen-Paul Publishers, New York. Cloth bound, 9¼x11¼, 110 pages, illustrated, $6.50.

With many pictures and a brief text (printed in both Greek an English), Anton Economides has traced the history of an ancient people to today in his book, "Greece." Photographs of the ruins of Minoan, Classic, Byzantine, and modern times show the great heritage of a tradition which has molded the Western World. Always the photographer-author tries to fuse modern trends with their older counterparts—*i.e.,* the head of a classic statue is paired with that of a Twentieth Century Grecian beauty.

There are pictures of the Acropolis, Attica, Crete, plus many of the people of the land in their native garb. There are interiors of ruins, monasteries, homes, and landscapes of mountains, lakes, and the villages which comprise modern Greece.

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AUDIO-VISUAL METHODS IN TEACHING, by Edgar Dale. Published by The Dryden Press, New York. Cloth bound, 6½x9½, 546 pages, illustrated, $4.25.

This volume has been planned both as a textbook and as a tool for teachers-in-service. It has been organized into three sections: The "why" of audio-visual materials—five chapters dealing with the theory underlying the use of audio-visual materials in education; the "what" of audio-visual materials—twelve chapters, each of which describes and discusses the various types of materials; the "how" of audio-visual materials—seven chapters that discuss classroom applications in different subject-matter fields, and five chapters on administration, evaluation, and preparation of materials. The author, Edgar Dale, is professor of education and head of the curriculum division, bureau of educational research, Ohio State University. He was chairman of visual education, National Congress of Parents and Teachers, and president of the Visual Instruction Department of the National Education Association.

MOVIES THAT TEACH, by Charles F. Hoban, Jr. Published by Dryden Press, New York. Cloth bound, 5¾x8¼, 189 pages, illustrated, $2.50.

This book was designed for three groups of readers:

First, educational administrators, because they will make the major administrative and budgetary decisions as to whether motion pictures will become an active force in the educational programs under their jurisdiction.

Second, producers of educational films because they will make the decisions as to what and how many films are produced and as to the techniques of teaching incorporated in them.

Third, directors, supervisors, and coordinators of visual education in educational systems, institutions, and organizations, because they will promote the program among those who must support it and those who will execute it, and they will administer the program.

Some of the chapter headings are: Measured Results of Training Films; The Pattern of Films; Extent of Film Use; Approaches to New Film Production; Teaching Techniques in Films.

* * *

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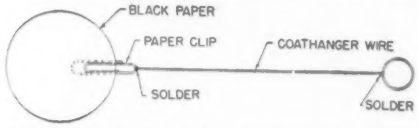

other end of the wire is bent to form a loop. Any size or shape dodger can easily be inserted in the paper clip to complete your light dodging device.—*Emmons S. Welch, Newport News, Va.*

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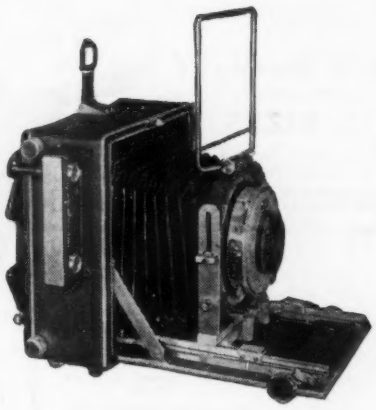

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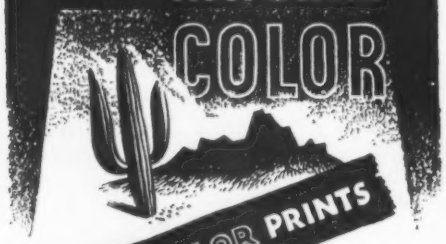

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Trade Notes

(*Continued from page* 84)

projector, employing polarized material in the slide-holder to polarize the light passing through each of the views at right angles to that passing through the other. The projector is set up so its beam is thrown parallel to the screen, and the Stereo-Flector is mounted at a 45-degree angle to direct the light to the screen. This reflector is composed of two mirrors, one of them hinged so that its angle can be varied easily. This mirror is adjusted until the two images of the stereo pair overlap on the aluminized screen, which does not depolarize the light. The projected picture is viewed with special polarized spectacles. The complete outfit for projection includes the Stereo-Flector, two polarized filters for use in the projector, one trial stereo color transparency, six pairs of paper-mounted polarized spectacles, and an aluminized screen, and is priced at $37.50. It can be used with any 2x2 slide projector. Parts of the set also are available separately. The Stereo-Tach, for taking stereoscopic pictures, is priced at $12.75 plus excise tax.

A NEW MODEL of the Kingdon Film Washer, in plastics instead of metal, now is offered by Kingdon Photo Accessories Co., Inc., 1200 Madison Ave., New York 28, N.Y., through photo dealers or direct. It will handle simultaneously (1) two rolls 120 or 127 films plus one roll 35 mm, (2) one roll 116 plus one 35 mm, (3) three rolls 35 mm, or (4) twelve sheet films up to 4x5. Procedure for using is to insert reels in washer, place under running water faucet, and allow to overflow. Eight outlets in the raised base carry off hypo-laden water from the bottom of the tank, while the excess flows over the top. The price is $2.65, plus 30 cents tax.

New plastics model.

HOUSED IN DUAL CASES of streamlined aluminum, the new Victor Model "60" 16mm sound projector has been announced by Victor Animatograph Corporation of Davenport, Iowa. The machine is designed for showing either silent or sound film, and includes jacks for use with a record player or microphone as a public address system. It provides reverse operation and still picture projection. Among its new features are a new tilt control, a "Duotrol" tone control providing separate dials for bass and treble, and a clutch-controlled rewind which eliminates the need for shifting belts or reels. A coated 2-inch *f* 1.6 lens is standard equipment, and other lenses up to 4-inch are available. The top-mounted reel arms accommodate 2000-foot reels, and the speaker case contains a locked spindle mount with a capacity of two extra reels.

Victor 60 in streamlined aluminum cases.

A NEW PROCESS for recovery of silver from exhausted hypo has been developed by Gopher Laboratory, 19 Washington Ave. North, Minneapolis 1, Minn. The large unit employs a mechanical pump which requires about 20 minutes to process 50 gallons of hypo. A small unit operates by gravity feed—the hypo is poured into the top and allowed to flow through the unit and then out into the drain. Large users of hypo solutions are invited to inquire about the pump units. Photo clubs and other users

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NEW VICTOR Model 3 16mm camera, no lens	99.50
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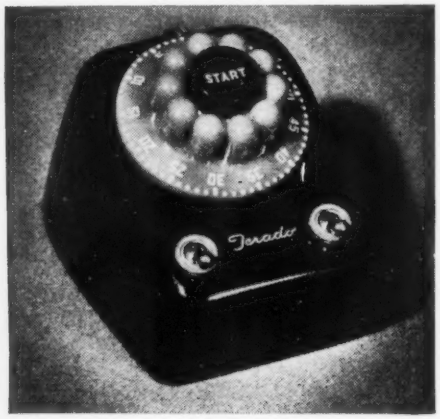
of hypo in quantities of 10 gallons or more will be interested in the small units, which are furnished without charge.

A NEW SCREEN designed with brackets for wall or ceiling mounting has been announced by Radiant Manufacturing Corporation, 2627 W. Roosevelt Road, Chicago 8, Ill. It is the Model "W," which employs an automatic spring-roller device for easy raising and lowering. Further information is available from the manufacturer.

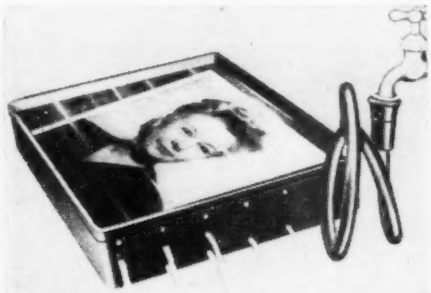
AN ILLUMINATED TIMER developed by the Terado Co., 1068 Raymond Ave., St. Paul 8, Minn. now is available. The time is set easily with room lights on or off, and after the first setting of the dial any number of repeat operations can be made by touching the starting button. Exposure is



Terado timer has plastics case.

automatically terminated at the end of the selected interval. The range of the standard model is from 1 to 60 seconds; other models provide from 1 to 60 minutes. It is operated by a synchronous motor, and is equipped with switches that will carry a 1500-watt load. A manual switch is provided for focusing, and the timer is housed in an acid-proof plastics case. The price, complete with standard flush-mounted receptacle to take plug from contact printer or enlarger and six-foot input cord, for A.C. operation only, is $24.95 including tax. Additional information is available from the manufacturer or from Fasfoto, Inc., 2070 Reading Road, Cincinnati 2, Ohio.

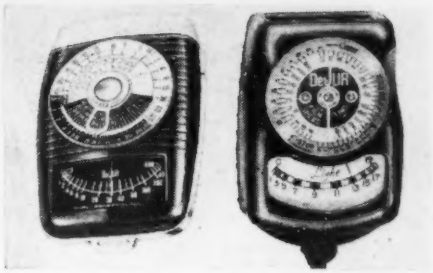
A HARD RUBBER print washer designed to take prints up to 11x14 has been announced by Fasfoto, Inc., 2070 Reading Road, Cincinnati 2, Ohio. The prints remain



Hard rubber washer with side drains.

nearly stationary in the washer, while the water passes over and under them. This action is said to promote efficient washing, and to keep the prints separated. The price is $7.95 including tax. Another model (not illustrated) is available for use where suitable drainage is not available. It is priced at $8.55 including tax.

TWO NEW METERS have been announced by DeJur Amsco Corporation, Long Island City 1, New York. They are the Model 6A, in the low-price field, and the Dual-Professional model which provides either reflected or incident light values. Model 6A carries a lifetime guarantee on its improved photoelectric cell, and its many features include an extra deep light restricting baffle, aircraft type jewel construction, and a heavy-



DeJur Dual-Professional (left) and Model 6A.

duty galvanometer. The price is $16.50, federal tax included, with case extra. The Dual-Professional model employs the Luxtron lifetime guaranteed photoelectric cell, a die cast aluminum case, and high scale readings at lower light levels with extreme sensitivity. The price is to be announced soon, and the meter is expected to be available in quantities by May 1.

A CONTACT PRINTER that includes a simple timing mechanism now is offered by Abbey Photo Corp., 856 1st Ave., New York. It is the Abbey Flash Printer, designed to handle pictures from post-card size down to 2¼x2¼. In use the light flashes at regular intervals and the operator has only to count the number of flashes to measure his exposure. The price is $7.95 plus tax, lamps extra.

A DUAL PURPOSE 200-watt infrared photographic lamp, suitable for use as a heating and drying device and as a darkroom safelight for ortho films has been announced by Wabash-Sylvania. Designated R-35, it employs a ruby glass bulb silvered for maximum reflection.

A NEW ULTRA-SPEED flash unit, the Super Lumen, is being manufactured by Urell, Inc., 1410 No. Vermont, Los Angeles 27, Calif. Designed for A.C. operation, it provides a light output of 1/5000 second duration, 23,500,000 lumens, and a minimum life expectancy of 10,000 flashes. The

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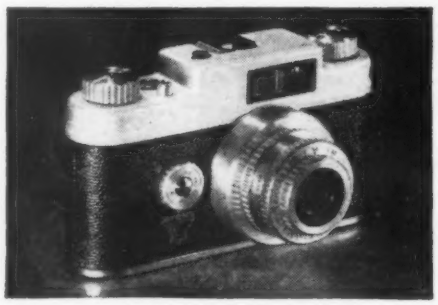
unit is housed in a crackle finish steel case with built-in cable locker and provision for holding the bulb. The instrument panel is recessed, and an indicator light shows when the unit is ready for operation. The lamp is of the sealed beam type containing a G-E FT220 flash tube. Provision is made for two-lamp operation. Synchronizer adjustment and adapter permits fitting to any make of synchronizer.

OPTICAL PRINCIPLES which were employed in gunsights for fighter aircraft are used in the built-in "Markfinder" of the new Model 21 Argus 35 mm camera announced by Argus, Inc., Ann Arbor, Mich. Horizontal and vertical lines of light frame the picture,



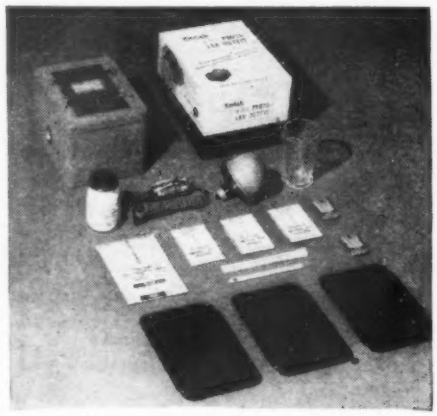
Argus Model 21 features new finder.

and there is an illuminated cross at the center of the picture area. A margin outside the lines facilitates catching action subjects. Another feature of this postwar Argus is its behind-the-lens shutter with built-in synchronization for flash, which is automatically cocked when the film is advanced. The camera is fitted with coated Argus Cintar *f* 5.6 lens.

A SIMPLE TABLE for supporting all types of movie and slide projectors has been announced by The American Products Co., 2287 Hollers Ave., New York 66, N. Y. Rigidity has been obtained by simplified construction, with three aluminum legs which are inserted into a machined aluminum block on the underside of the table. A twist of a large knurled knob instantly locks a clutch against all three legs. The table stands 34 inches high, and weighs 5 pounds. The top is covered with a corrugated rubber mat, and the three legs have large rubber tips. Price is $13.95. Literature is available from the manufacturer on request.

A PRINT ROLLER of heavy cast aluminum construction is announced by the Garron Company, Inc., 1133 Broadway, New York, N. Y. It has a heavy-duty rubber roller, 1½ inches thick, which is replaceable at small cost. The roller comes in four sizes: four-inch, $1.20; six-inch, $1.89; eight-inch, $2.98, tax included.

HOME PROCESSING is simplified for the picture taker who has never done his own developing and printing, with the new Kodak ABC Photo-Lab Outfit. Intended to



New Kodak kit contains basic essentials.

give the inexperienced camera fan the right start with the simple essentials, it contains a darkroom lamp, three trays, developer, fixing powder, a graduate, a stirring rod, a darkroom thermometer, a mask chart, 2 dozen sheets of F No. 2 Velox paper, 2 film clips, a manual of instructions on developing and printing, and a metal printing box complete with socket, switch, and cord for simple contact printing of all size nega-

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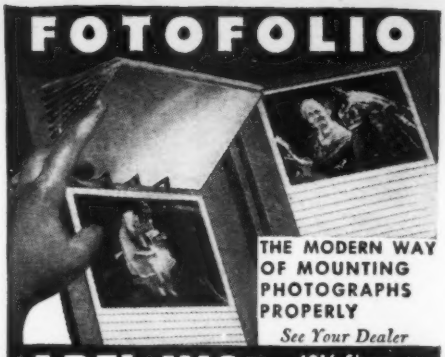

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Includes 100 Negontainers. 26 indexes! Set-in dustproof cover; 600-1000 capacity! Your choice, 30 above sizes! Photographers' Release Blanks, 35—25c; 250 for $1.00. Gum Labels; "Photos—Do Not Bend." 100-25c; 500—$1.00. Postpaid! C.O.D.'s Accepted. Money Back! Free Catalog.

ANDREW E. LUTZ, P. O. Box 5, Syracuse 1, N. Y.

CORRECTION

The correct price of the Micro 16 Camera should have been advertised at $29.50 instead of $24.50 as it appeared in the March issue of this magazine. We will honor all orders at this corrected price only. **LONG BEACH CAMERA EXCHANGE, 5543-45 Atlantic Avenue, Long Beach 5, California.**

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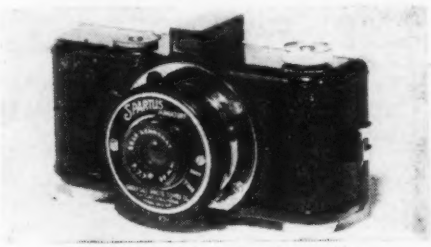
tives through 3¼x5½. The complete outfit is priced at $6.50 plus tax.

A LIGHTWEIGHT TRIPOD with twisting leg lock and reversible tips is being offered by G. Gennert. Closed, it measures 31¾ inches, and it can be elevated to a height of 59 inches. The price is $9.95 plus $1.12 tax.

TWIN LENS CAPS for the taking and viewing lenses of all 6x6 cm Rollei cameras except the original 117 model are now being offered by Burleigh Brooks of New York. Mounted together in one unit, they are made of brass and finished in baked-on enamel. The price is $1.50.

AN INEXPENSIVE 35 mm camera, the Spartus with 50 mm *f* 7.7 lens, is being distributed in the East by Camera Specialty Co., Inc., 50 West 29th St., New York 1,



Low-cost Spartus takes 35 mm film

N.Y. It takes black-and-white or color film in daylight-loading 35 mm cartridges, and the aperture provides three settings at *f* 7.7, *f* 11, and *f* 16. The black case has a built-in tripod socket and chrome-plated fittings. Price, including tax, is $12.50.

VIKING FILTORETTE, a darkroom helper which filters solutions as they stand on the shelf, is announced by Viking Products, 11435 Chandler Blvd., N. Hollywood, Calif. The unit consists of two amber bottles, a special connecting cap, glass vent tube, and supply of filter disks. Its use is simple. When finished with a solution, it is poured into one of the bottles. A filter disk is placed inside the cap, and the cap screwed onto the bottle with the tube down. The empty bottle is fastened onto the cap, and the entire unit inverted. Viking Filtorette is offered in 1-quart, ½-gallon, and gallon sizes, at retail prices of $2, $3, and $4, respectively.

FIRST OF A LINE of screw-in auxiliary lenses designed to give a telephoto effect when used with specific popular-priced cameras is the Morton Magni-Far, a coated

Magni-Far lens designed for Argus C.

lens especially designed for the Argus series C cameras. The Magni-Far screws into position directly over the regular lens in only a few seconds. The price, tax included, is $49.95.

A DOUBLE UNIT light stand with a crossbeam to hold two reflectors is the Goschen Light Stand, a new product of G. Gennert of New York. The largest model can be extended to a height of 10½ feet, and telescoped to 3½ feet for carrying. It comes in four sizes: 8 feet maximum, $2.75; 8½ feet, $2.95; 9½ feet, $3.15; 10½ feet, $3.50.

A FILM AND FILTER reference chart, recently revised, is available free by writing to Tikern Corporation, 445 44th St., Brooklyn 20, N.Y. The chart lists all Ansco, DuPont, Kodak, and Gevaert films, both

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LEICA III-C, f1.5 Xenon (coated)	395.00
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5 5cm f4 Triotar for Kine Exakta	135.00
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12"-19"-25" Turner-Reich Conv. Betax: NEW $200.00 USED $150.00	
10½"-18"-24" Turner-Reich Conv. Alphax New	171.85
8¼" Goerz Dagor Ilex Synchro shutter New	230.25
Plaubel Makina II, Chrome, Cpld. R.F., f2.9 Anti-comar, Screw-in filters, Supp attach ; 6 CFH; FPA; Roll Holder, New Heiland Gun, Case	295.00
Zeiss Miroflex, 9x12, 6½" Tessar f4.5 Access, Excellent	115.00
Linhof 9x12, 6" f4.5 Tessar Compur, R. B , F.P.A., Rolladaptor, Case	149.50
5x7 Graflex "B", no lens	59.50
5x7 Home Portrait Graflex, no lens, case, Mag	175.00
Mercury II, f2.7 coated lens, E.R. case	82.90
SPECIAL: With E.R. case, set of 4 mounted filters & Vokar Slide projector (Reg $114), $89.50. Flash Unit	7.30
Uniflash Camera, coated lens, Flashgun	8.75
Exakta B, f3.5 Anas. E.R. case	99.50
Argus C3, f3.5 coated & case	70.33
Argoflex f4.5 coated, & case	69.83
Brand all-metal View, 4x5	69.50
Compartment case for above	22.50
4x5 Korona View	41.04
7x7 Korona Commercial View	58.50
Weston Master II $29.67; With case, $30.00; With E.R. case	30.50
DeJur 5B Exposure Meter & Case	14.85
16mm Ansco Color 100'	7.90
Robot Lens Adaptor for 16mm Cameras	5.00

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Everflash Battery Portable Strobe	185.00
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Kodak Bantam f4.5, New, $40.40; Case	6.50
Robot f1.9 Case	149.50

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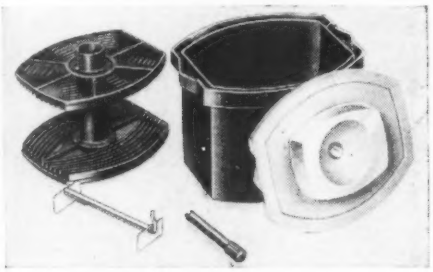
color and black-and-white, with revised A.S.A. index numbers and Weston ratings for both daylight and tungsten lighting. Exposure factors with filters are given for most of the films listed.

AN ILLUMINATOR providing an 8x10 viewing surface for transparencies from 2x2 slides up to 8x10 is the Vuette Illuminator, being introduced by Moviette, Inc., 366 Madison Ave., New York, N.Y. Flashed opal glass provides uniform illumination.

TO ROUND OUT its line of darkroom accessories, Fedco Products, 37 Murray St., New York, N.Y., announces the Fedco De-Luxe Adjustable Tank for sheet film. The new tank with the familiar red top accepts all film sizes from 2¼x3¼ to 4x5, either sheet or pack. It is quite similar to conventional roll-film tanks in operation, and



Fedco tank with reel and feeder.

has a reel which is loaded from one end, using a specially-designed feeder to insure getting one film in each slot. It requires 45 ounces of solution. The hub of the reel is provided with indexing notches for each inch and centimeter film size, and locking is positive at each step. After the tank is loaded and covered, subsequent operations are carried out in the light. It is made of acid-resistant bakelite. The price is $7.95, tax included.

A NOVEL HOLDER designed to hold a razor blade in five different cutting positions is being marketed by H. R. Basford Co., 425 Second St., San Francisco 7, Calif. Shaped like a telephone dial and with cutaway portions that expose the blade, the gadget, called U-Dial-It, rotates to the different positions that present the cutting edge or corner of the blade for scraping, slicing, cutting cord, ripping, and cutting paper. The 5-in-1 holder has many uses around the darkroom and studio, and can be obtained from stationary and novelty stores and counters. Some territories are still open for jobbers and distributors.

DESIGNED to determine the exact exposure for projection on Printon, and also for use in black-and-white printing, the Randall Sensitometer has recently been released by the manufacturer, Randall Enterprises, 5 McCrory Building, Atlantic City, N.J. The price is $1.00.

AN IMPROVED MODEL of the Wirgin Senior Panhead with one lock tilt and pan action is now in production, Camera Specialty Co., Inc., 50 West 29th St., New York 1, N.Y., has announced. The price is $6.50 plus tax.

NEWS NOTES: The Apex Multiscope, introduced in this department last November, is now on the market. It employs injection molded plastics projection and condenser lenses, and combines a viewer, a table-top projector, a table tripod, a tilting head, and a hand camera holder. The price, complete with projection lens 1¼ inches in diameter, is $8.95.

New facilities for coating photographic paper soon will be in operation at the Du Pont Company's plant on Driving Park Avenue in Rochester. The expansion has been under way for more than eighteen months, and will increase plant capacity by more than 50 per cent.

A new edition, Mercury Photography No. 2, now is available free of charge to Univex Mercury owners from Spiratone Fine Grain Laboratories, 49 West 27th St., New York, N.Y.

A new brochure on tripods is available from Quick-Set, Inc., 1735 Diversey Parkway, Chicago, Ill.

Repair service for all types of electronic speed flash equipment has been established by Eidelman Electronic Speed Flash Service, 6735 Etzel Ave., St. Louis 14, Mo.

Courses in development and printing of color pictures for the professional photographer are offered by the Professional Pho-

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tographers of America School and Research Service and conducted by Gottschalk-Bartlett, Inc., 137 N. Topeka Ave., Wichita 2, Kansas.

Discharge capacitors for ultra-speed flash equipment are offered by Solar Manufacturing Corp., 285 Madison Ave., New York 17, N.Y. Complete information on these products is given in Solar Catalog Bulletin SPD-300, available on letterhead request from the corporation's Technical Service Bureau.

Expansion of its facilities, and the addition of a number of photofinishing services, have been announced by Developix, P.O. Box 146, Madison Square Station, New York 10, N.Y.

A price reduction has been announced by J. B. Wood Corporation of Burbank, Calif., makers of the Flash-Tronic batteryless synchronizer. The new price is $44.00 plus excise tax.

Acra Instruments has moved into new quarters providing greater floor space for its lens coating at 6539 Santa Monica Blvd., Hollywood 38, Calif.

A $6,000,000 expansion program, including the opening of a manufacturing plant at Wellsville, N.Y., and arrangements to purchase the four-story Navy Building on Champeney Terrace in Rochester, has been announced by Bausch & Lomb.

A new plant specializing in the manufacture of precision optics has been opened by Consolidated Optical Corp., 1635 South Clinton St., Chicago, Ill. Its main interest will be in designing and manufacturing optical components and developing specialized instruments.

A separate export division has been established by Clarus Camera Company of Minneapolis, Minn. Known as Clarus Photographic Equipment International, Inc., it is located at 4741 No. Western Ave., Chicago 25, Ill.

Federal Manufacturing Corporation's new camera, the Fed Flash, will be distributed throughout the eleven western states, Alaska and Hawaii by Craig Movie Supply Co. The Fed Flash is a fixed-focus miniature which makes 12 pictures on 127 film.

A new type of service for preserving photos and other items in plastic is being made available through photo stores. The picture, card, or document is placed in an hydraulic press, between two sheets of acetate, and heat and pressure are applied to bind the sandwich together. The service is offered by Stalite, Inc., 34 Union Square, New York 3, N.Y.

A San Francisco branch offering complete sales and service facilities for the Heiland and Wilcox lines of flash equipment has been opened by Wilcox Photo Sales at 555 Sutter Street, Room 203. Ernest B. Strader, formerly in charge of the Los Angeles service department, has been appointed manager of the new branch.

Beg your pardon—the Kingston Print Washer described last month in this department is manufactured by Kingston Products Company, 3500 Avenue H, Brooklyn 10, N.Y., and not by Milburn Photo Products of Baldwin, N.Y. It is available from Milburn as a retail outlet.

PRICE REDUCTIONS of as much as one-third in the cost of Ansco Color sheet film have been announced by E. Allan Williford, vice-president of General Aniline and Film Corporation in charge of the Ansco Division. The change, affecting sizes 2¼x3¼ through 8x10 in both daylight and tungsten types, became effective March 1. Increased production of sheet color film was credited with making the general price reductions possible. The price of Ansco Color in roll-film sizes including 35 mm cartridges, movie film, and roll film will remain the same at present, according to the same announcement.

PERSONALS: A new method of cleaning optical glass surfaces by electronic bombardment was the subject of a paper given by COLLIN H. ALEXANDER before the Optical Society of America . . . Recent visitor at Ampro's offices in Chicago was Miss FERNE JEBENS, assistant manager of E. J. YOUNG'S Motion Picture Enterprises at Honolulu . . . Two Kodak board members, ADOLPH STUBER, vice-president, and MARION B. FOLSOM, treasurer, have been elected recently. Stuber was chosen to fill a vacancy caused by retirement of HERMAN C. SIEVERS; Folsom was elected to replace the late FRANK W. LOVEJOY, former chairman of the board . . . The election of SAMUEL G. ROSE as president and HORACE O. JONES as vice-president of the Victor Animatograph Corp. was announced recently by G. W. VAUGHAN, president of Curtiss-Wright and board chairman of Victor . . . Radiant Manufacturing Corp. has named GEOVIL NEREIM as advertising manager, and JOHN W. FOX as Southern District manager.

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USED SPECIALS! Leica III, Elmar f/3.5; Contaflex, Sonnar 5cm, f/1.5, Sonnar 8.5cm. f/2., Sonnar 13.5cm. f/4.; Kine Exakta, Primoplan 5cm, f/1.9; Robot, Tessar 32½cm. f/3.5, Tele-Xenar 7.5cm, f/3.8, U.F., Tele-Xenar 7.5cm. f/3.8, F.M.; Houghton-Butcher 3¼x4¼ Reflex, Tessar f/4.5; Graphic View, 4x5, Ektar 127mm. f/4.7; Aerial camera, Zenon 12.5cm. f2.; Contax III, Sonnar 50mm. f/1.5; also accessories and cases.

★ MOVIE CAMERAS ★

Keystone 8mm. f/2.5; Revere 8mm. f/2.5; B&H Sportster 8mm. f/2.5; Revere Turret 8mm. f/2.8; B&H Turret 8mm. f/2.5; Universal Cinemaster f/2.5; Cine-Kodak 8mm, Model 90, f/1.9; Cinklox 16mm. f/2.5; B&H 70DA, 16mm. f 1.9; Keystone A-7, 16mm. f/2.5; B&H Autoload 16mm. f/1.9; Bolex L-8. 8mm. f/2.8; Bolex H-8, 8mm. f/1.5; Bolex H-16, 16mm. f/1.9; Zeiss Movikon 16, 3 lenses; Kodak Cine-Special, complete outfit, many accessories; write for full particulars. Carrying cases for all cameras.

★ MOVIE PROJECTORS ★

Revere 85 DeLuxe 8mm., f/1.6 lens, 500W; Keystone R-8, 8mm., f/1.85 lens, 500W; Universal PC-500, 8mm, f/1.8 lens, 500W; Keystone A-8, 8mm., f/1.6 lens, 750W; B&H Filmo Master, 8mm., f/1.6 lens, 500w; DeJur "1000" 8mm., f/1.6 lens, 750W; Ampro A-8, 8mm. f/1.6 lens, 500W; Keystone A-82, 16mm., f/1.6 lens, 750W: B&H Diplomat, 16mm, f/1.6 lens, 750W; Ampro Imperial, 16mm., f/1.6 lens, 750W; Excell P-39 & P-56, 16mm. 200W; Victor Animatophone, Model 40, 16mm, S.O.F., f/1.6 lens, 750W; Bell & Howell Filmosound, Model 179, 16mm. S.O.F., f/1.6 lens, 750W; Natco, 16mm. S.O.F., f 1.6 lens, 750W, etc.

Carrying cases to fit every projector.

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Federal 219, f/6.3 lens, 2¼x3¼; DeJur Versatile I, 2¼x3¼; Federal 250, f/4.5 lens, 2¼x3¼; DeJur Versatile II, 3¼x4¼; Omega DII, 4x5; Solar 120, f/4.5 lens, 2¼x3¼; Solar 45-C, f/4.5 lens, 4x5; Solar 57, f/4.5 lens, 5x7; DeJur Professional, 4x5; Elwood S-2, 5x7; Federal 450, f/4.5 lens, 4x5; Leitz Focomat 1B, 35mm.; Elwood SP-2 Special, 5x7; Solar 120 Autofocus, f/4.5 lens, 2¼x3¼; SunRay Arnold Model D, 2¼x3¼; National Cold Light, 4x5; Elwood C-2 Commercial, 8x10, etc. A complete line of accessories for the Omega DII.

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Printex 500W, spotlite, roller stand; Morse M-60 Studiolite, roller stand, collaps.; Beattie Hi-Lite, 500W, roller stand; Wabash Studio Electro-flash, stand, complete; Beattie News Reel Flood-lite, roller stand; Wabash Portable Electroflash, A.C. only; Beattie Boom-Lite, 500W, roller stand; Wabash Portable Electroflash, battery; Beattie Fluorescent lights, all sizes; Cykon Mini-spot; GoldE Bantam Spot; Powellite, etc.

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★ EQUIPMENT ★

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Many readers are within driving distance of Davenport, and others of you may pass through the Tri-Cities on vacation or business trips during the coming weeks. Whenever you're nearby, don't fail to visit Cinarco's entirely new and distinctively modern store. You're always welcome, so make it a point to get acquainted at Cinarco Photo Supply —headquarters for photographic equipment in the Central West!

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CONTESTS MARKETS

CONTESTS

PAN-AMERICAN COFFEE BUREAU invites all professional photographers to enter the Coffee News Pix Contests for published pictures in which coffee plays a newsworthy part. Any news picture showing coffee, which has been published in a newspaper, magazine, house organ, etc., is eligible. The competitions close on June 30 and December 31. Glossy print of photograph must be submitted together with clipping as evidence of publication, and there is no limit on the number of entries from any photographer. Announcement of winners will be made semi-annually after the close of each contest, and a grand yearly prize, as well as the half-yearly prizes, will be awarded. For complete information address Coffee News Pix Contest, Suite 1448, 60 East 42nd St., New York 17, N. Y.

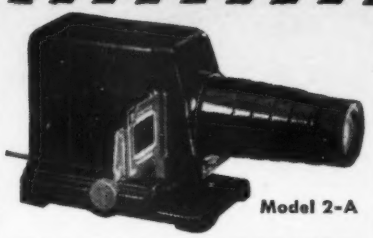
KALART is sponsoring a $1,000 photographic contest open only to women in California. Entrants are divided into three classes: housewives, students, and business women. Professional photographers are not eligible to enter. A grand prize of $250, three first prizes of $100, and other cash awards will be presented to the winners. Entry blanks containing complete rules may be obtained from camera shops or by writing Kalart, 520 Taft Bldg., Hollywood 28, Calif.

OUR DUMB ANIMALS is holding its annual photographic contest for outstanding photographs that tell a story of wild or domestic animals and birds in their natural environment. Awards for the contest, which closes June 15, 1947, are cash prizes amounting to $95 and ten one-year subscriptions to *Our Dumb Animals*. Glossy pictures, 4x5 or larger, are desired. Exclusive rights are not wanted, and entries not winning prizes will be returned only if full postage is provided. For addressing entries, or for additional information, write Contest Editor, *Our Dumb Animals*, 180 Longwood Ave., Boston 15, Mass.

EASTMAN KODAK COMPANY is sponsoring the Second Annual National High School Photographic Awards—a competition that gives high school pupils an opportunity to compete for $3,500 in cash prizes. Closing May 15, the contest is open to any student attending daily any of the high school grades, from ninth to twelfth inclusive, in a public, parochial, or private school in the U. S. There are five classes in the competition: babies and small children, scenes and still-life, hobbies and recreation, animals and pets, and school projects. First prize for each class is $100, second prize is $50, and third is $30, and the best picture of the five receiving first awards will be selected as the $500 grand prize winner. In addition, there are 75 awards of $10 each and 270 awards of $5 each, and eligible students may enter any or all classes. To compete, students should obtain a rules folder and entry blank from their photographic dealer or high school and submit their entries to the National High School Photographic Awards, 343 State St., Rochester 4, N. Y., on or before May 15, 1947.

A NOVEL CONTEST of interest to photographers is announced by Viewlex, Inc., 35-01 Queens Blvd., Long Island City 1, N. Y. No pictures are required—the entrant has only to see a Viewlex projector at his dealer's, write down the serial number of the machine and the dealer's name and address on a penny postal card, add his opinion of the projector in as few or as many words as required, and mail in the card. A drawing will determine the winners of $2688.75 in prizes after June 30. Rules and prize list appear in the Viewlex announcement elsewhere in this issue.

SCHOLASTIC MAGAZINES, 220 East 42nd St., New York 17, N. Y., invites high school students to enter photographs for scholastic photography awards. Pictures may be entered in ten categories, but the Scholastic competition especially invites photographs depicting community life, school activities, and camp life. Two other divisions are the photographic story and news, and the latter group is divided into newspaper pictures and yearbook-type shots. Prize winning mate-



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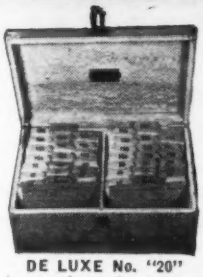

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Film Nos.	File No.	List Price	Refills	Envs. Per C
35 mm., 828 and 127....	"35"	$2.70	$1.05	$0.95
120, 620—2¼x3¼ negs..	"20"	2.70	.95	.85
120, 620—2¼x2¼ negs..	"24"	2.75	.95	.85
620—strips of 3—2¼ sqs. or 4—2¼x1⅝	"22"	3.00	1.30	1.05
116, 616, 130, 118, 124, 541, 518, 122.....	"16"	2.85	1.05	.90
523 and 4x5 cut film....	"45"	3.00	1.35	1.05
5x7 cut film.....	"57"	3.35	1.65	1.35

(Refills contain approximately 100 additional printed glassine envelopes, another Index and Visible Numerical Guides from 110-200.) Refills for #20 Nega-File are now printed to 400 and for Nega-File No. 24 to 600.

Files also available for slides and movie films.

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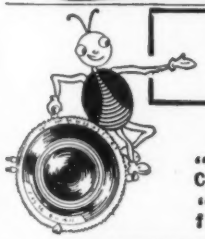

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MARKETS

SMALL BOATS, a new magazine devoted to all phases of pleasure boating, is interested in obtaining black-and-white glossy prints of any size up to 9½x12½ pertaining to boats under forty feet in length and all related subjects. Exclusive rights are not desired. From $2 to $25 will be paid for each print accepted, and negatives are not solicited. Sufficient first class postage should be enclosed for return of unusable pictures. Send material to Managing Editor, *Small Boats*, 154 Nassau St., New York 7, N. Y.

THE BILL STAHL SYNDICATE, INC., 84-21 37th Ave., Jackson Heights, N. Y., wants vertical Kodachromes or black-and-white photographs on feature or news material in single shots or picture stories. Pictures will be used for covers, advertising, and syndication. Send negatives or 8x10 glossy prints, and include captions. All material will be bought outright.

THE AMERICAN FRUIT GROWER, a specialized farm publication devoted to the fruit growing industry in the U. S., needs outstanding photographs of all kinds of American commercial fruit and of the operations entering into the growing and selling of fruit. Standard rates will be paid for one print and the negative. Glossy 8x10s are preferred, but sizes down to 4x5 will be accepted. Captions are desired, and a list of subject matter will be sent on request. Send pictures to *American Fruit Grower*, 1370 Ontario St., Cleveland 13, Ohio.

WESTERN NEWS SERVICE, 316½ W. Pico Blvd., Los Angeles 15, Calif., wants part-time photographers to shoot and submit 8x10 glossy prints covering assigned trade stories on industry and personalities. Correspondents are desired from every large city west of the Mississippi, and material submitted will be paid for on acceptance.

COOPERATIVE FOOD DISTRIBUTORS OF AMERICA, 309 West Jackson Blvd., Chicago 6, Ill., needs good black-and-white photographs of grocery store interior displays, with emphasis on closeups of one or two special displays, especially frozen food, fruits and vegetables, meats, cookies and crackers, and houseware. Any size print may be submitted, and return postage should be included.

INTERNATIONAL HARVESTER COMPANY seeks action pictures of operational scenes in which their products are shown at work in the United States and Canada. Before submitting any prints, write to the Consumer Relations Department, International Harvester Co., 180 N. Michigan Ave., Chicago 1, Ill., for form number A-65-KK.

THE SHOSTAL PRESS AGENCY will act as agent for Kodachrome transparencies, 4x5 or larger, remunerating 60% of the selling price. Subjects preferred are human interest, pretty girls, children, geographical and city views, industry and science, farm subjects including buildings, activities, and animals. Submit transparencies to Robert Shostal, The Shostal Press Agency, 545 5th Ave., Dept. PT, New York 17, N. Y.

ROSIN THE BOW, a magazine of square and folk dancing, will pay from $2 to $5 for photographs of individuals or groups performing folk or square dances. Negatives are required if print is smaller than 5x7, and the captions should be fully informative. Exclusive rights are not desired, and all material will be returned if postage is included. Send photographs to Rod LaFarge, 115 Cliff St., Haledon, Paterson 2, N. J.

KEYSTONE PICTURES, INC., 219 East 44th St., New York, N. Y., is in the market for news and feature photographs, both single shots and pictures stories, for syndication in the U. S. and abroad. Human interest, personality, and international interest photographs—black and white and Kodachrome—are wanted and will be bought outright or handled on a royalty basis. Material should be well captioned, and either negatives or 8x10 prints may be submitted.

VINCENT & JOHNSON, P. O. Box 451, Neosho, Mo., will market black-and-white photographs—human interest, winter scenes, farm, industry, people, spot news—at a 50% commission basis. Pictures will be used for covers, advertising, and payment is made after the prints are sold. They also desire Kodachromes 3¼x4¼ or larger and will pay

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Tenax II, Zeiss Tessar F:2.8, Case.....	195.00
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MUSIC EDUCATORS NATIONAL CONFERENCE COMMITTEE on Press Relations, c/o Ray Carr, Drawer 512, Glen Ellyn, Ill., is asking for pictures illustrative of "Music Education in Action." Contributors are requested to submit original photos of groups, activities, or scenes. Shots of small ensembles are in greatest demand. Pictures of bands, orchestras, and choruses are also needed, and originality will be considered of importance. For more information, write to the above address.

BUILDING SERVICE EMPLOYEE magazine is looking for pictures of interest to the various classes of building service employees, including janitors, charwomen, window cleaners, elevator operators, guards, and watchmen. Pictures of one or a few people should be accompanied by names and addresses of the people. Five dollars will be paid for pictures used inside the magazine; ten dollars for cover pictures. Address the Editor of Building Service Employee, 721 Warner Bldg., 212 W. Wisconsin Ave., Milwaukee 3, Wis.

DISPLAY STAGE LIGHTING COMPANY, 417 E. 61st St., New York City, is in the market for pictures demonstrating advanced techniques in the use of lighting for both still photography and movie work. Since the company manufactures the Fresnel Photospot, pictures made with these lights will receive special attention, but any photographs, regardless of the lighting used, may be submitted. Pictures accepted will be purchased at prevailing market rates, and readers interested in contributing should write the firm at the above address.

THE SNAP PHOTO SERVICE, 3921 North 14th Street, Milwaukee 6, Wisconsin, a picture agency, is in the market for both Kodachrome and black-and-white pictures of interest. Monochrome should be 8x10 in size and glossy finish. Complete information about the subjects required, handling, and payments can be obtained direct from the Service.

RAINBOW COLOR PRINTS of 4705 North Capitol Street, Washington 11, D. C., announces that it is interested in purchasing Kodacolor negatives suitable for use in advertising Rainbow Color Prints. Color prints should be submitted for approval and negotiations for purchase will be made if prints are suitable. All color prints will be returned postpaid.

SPORTFOLIO, new illustrated all-sports digest, is in the market for both Kodachrome and black-and-white action photographs of adventure, outdoors, and sports subjects. Address all prints, on approval, to Sportfolio, 1138 18th St., N.W., Washington 6, D.C. Enclose sufficient first class postage for returns.

SUN-UP, a new home and garden magazine, can use photographs on a wide variety of subjects, such as how-to-do layouts, flower arrangements, gardening, landscaping architecture, outstanding scenic spots in the South, home decoration, and outdoor living. Cover pictures of pronounced scenic beauty and of human interest are desired. Payment is $3.00 and up upon acceptance of each picture. Layouts will be paid for on an individual basis depending on value to the magazine. For full information write Kenneth Kitch, Managing Editor, *Sun-Up* magazine, 4th Floor Moore Bldg., San Antonio 5, Texas.

GLOBAL FEATURE SERVICE, 47 West 56th St., New York 19, N. Y., is in the market for color transparencies of attractive girls, fashion shots, food subjects obtainable overseas, children, animals, and heads suitable for covers. Global is interested in purchasing overseas rights, and all Kodachromes submitted should be accompanied by history of sales in the U. S. They also can use black and whites on feature stories, glamour, and unusual photography.

GI SEEKS FRIENDS IN BELGIUM

One of the ex-GI's who has taken advantage of foreign study under the bill of rights is now in Leige, Belgium, at the *Academie de Beaux-Arts*. Nelse Einwachter, free-lance photographer, writes and asks that old Army friends of the 3264 Signal Photo Company who are still in Europe drop in and criticize his color work or write him at Hotel Dounen.

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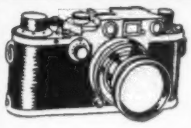

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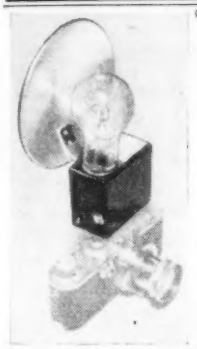

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2½x3¼ **SPEED** Graphic Graflex gun and side light spot focus rangefinder, deluxe carry case, Weston master, lots of filters, plenty flash bulbs and film packs with 2¼x3¼ Graflex variograph enlarger, tilting easel, ektar lens. This outfit is complete and like new. Priced at $400.00 to sell as one exceptional unit. Harold Kay, Lake Theater Bldg., Painesville, Ohio.

KODAK Ektra outfit; perfect: coated Ektars 35mm; 50mm f3.5; 90mm; 135mm; cases. $775.00 complete. W. L. Davidson, 1921 Happer, El Paso. Texas.

B&H SLIDEMASTER 2x2 projector; perfect; 5" & 7½" lens; case, $265.00. W. L. Davidson, 1921 Happer, El Paso, Texas.

AUTOMATIC Rolleiflex, like new. Case, Heiland synchronized, brand new. Proxars, shade, filters, $425.00, or, Standard Rolleiflex, f3.5 Tessar, excellent, case, shade, filters, G.E. Meter, new. Gadget bag, Kalart gun. $250.00. Beryl H. Harter, Parish, N. Y.

LEICA. New 135mm Hektor lens, calibrated feet, $160.00. Make offer. S. E. Wells, Wayland, New York.

CONTAX II, f2 Sonnar, 50mm Sonnar f1.5, flash gun, filters, case. Speed Graphic 2¼"x3¼" f4.5 Ektar in Supermatic, Mendelsohn flash, extras. 5x7 Conley view, f4.5 B&L Tessar Ic in barrel, packard shutter, extras. Best offer or trade. Thomson, 2402 E. Houston St., San Antonio, Texas.

HEIDOSCOPE, Stereo camera, 6x13cm magazine back and Metascope cabinet viewer. $250.00. Thomson, 2402 E. Houston St., San Antonio, Texas.

B&L ZEISS Protar series VII, triple convertible f7 lens, focal lengths 7", 11 3/16", and 13¾"; Compound shutter, perfect condition, $125. Robert Hayes, Tyler, Texas.

JAPANESE miniature aerial camera, uses 120 film, case, 3 quick-change filmagazines, grip handles, push button operation with automatic spring-wound film transport. Excellent condition. Ideal for rapid ground or aerial work. Best offer. Box 989, % Popular Photography.

VALUES galore at Federal's clearance sale. Robot II f2.0 Biotar, Extra Spring Motor, $149.00, Exakta B, f2.8 Tessar, $110.00, Mercury II f2.7, $69.50, Clarus f2.8 Wollensak coated lens, case, $98.50. Projectors in excellent condition SVE, AK, case, $48.50 Spencer MK, $24.75, Argus, $21.75, Vokar, $9.95. New Equipment: 3¼x4¼ Graphic, rangefinder, case, gun, $265.95*, Busch Pressman, f4.5, rangefinder, $175.50*. Cut film holders, 2¼x3¼, $4.00 each, 3¼x4¼, $4.15 each, 4x5, $4.30 each, Argus C-3, case, $70.33*, Revere 88 f2.5, $77.50*, Revere 99, f2.8 B&L, $110.00*, Revere 85 Projector, $120.00*, Weston Master, $29.67, Federal 219 enlarger, $45.15, Model 250, $89.00. Photo Mounts: Packed carefully, guaranteed to reach you spotless, every corner sharp and square, 5x7 on 8x10, 25 for $1.75, 8x10 on 11x14, 25 for $2.75, 8x10 on 16x20, 25 for $4.50, 11x14 on 16x20, 25 for $4.50, 16x20 Mount boards, 25 for $3.25. Mail your order now—Immediate delivery—Federal Camera Exchange, 41 Maiden Lane, New York 7, N. Y. *Coated Lens.

ROLLEICORD II. Like new, best offer. M. Jungquist, 117 Bridge, Corning, N. Y.

CONTAX lens, Hugo Meyer telephoto 10cm, 2.8, coated, coupled, case. Box 990, % Popular Photography.

AUTOMATIC Ikoflex III f2.8 Tessar, feet, case, excellent, $300. Altman, 4827 Ellis, Chicago, Illinois.

IKOFLEX II, f3.5, case, practically automatic, brand new, $165. Altman, 4827 Ellis Ave., Chicago, Illinois.

CONTAX III camera, f1.5, case; also Sonnar 8.5cm f2, 13.5cm f4, wide angle, access.; equal new. Box 991, % Popular Photography.

AUTOMATIC Rolleiflex, case, like new, $325. Altman, 4827 Ellis, Chicago, Ill.

WELTUR 2¼x3¼ f3.8, coupled, compur rapid, deluxe eveready case, like new, $115. Altman, 4827 Ellis, Chicago, Illinois.

AVAILABLE used cameras and accessories. List and information free for postal card to Box 807-P, Highland Park, Ill.

LENSES, filters, etc., from War Surplus. List free. F. Siefke, Box 18, Sta. E, Buffalo, N. Y.

REFLEX Owners—Owners of Rolleiflexes, Rolleicords, Argoflexes, Ciroflexes, Eastman Reflexes and Superb need the Flexhood. Extends focusing hood and aids focusing and composition. Thousands in use. Deluxe model $1 postpaid. Guaranteed. Your Dealer or write Spencer Company, Box 52A, Mount Vernon, New York.

GRAPHIC Owners—No more Slide worries. Get a Slideklip. Holds slide securely. Designed and used by crack newspaper photographers, 35 cents complete. Fits Busch-Pressman. Your dealer or write Spencer Company, Box 52A, Mount Vernon, New York.

NEW! Spencer Test Chart Set checks cameras, lenses, films, filters, developers, etc. 11x14 four color mounted master chart. Complete with additional charts and manual $1.98. Money-back guarantee Your dealer or Spencer Co., Mount Vernon, N. Y.

SURPLUS Bargains. Scarce Cameras. Nationwide Directory, well worth 25c. Seymour, 101-P Sherman Avenue, New York 34, N. Y.

FOR that hard to get lens, write to Mayfair Camera Shop, 4011 Shelmire St., Philadelphia 36, Pa.

USED CAMERA Directory, Box 1031-P, Canton, Ohio—lists hundreds of War-Bargain Used Cameras—35mm, Speed Graphics, Kodaks, Rolleiflex—many others. Send 25c for latest issue.

DIRECT Positive Cameras for 1½x2 Photos, $129.50; for 2½x3½ Photos, $134.50; for 3x5 Photos, $176.50; F.O.B. Baltimore. Immediate delivery. Fully guaranteed. International Sales Co., 414 E. Baltimore St., Baltimore 2, Md.

BUILD your own contact printer. We furnish new 12x12 Ansco Air cushioned platen, gov. surp. Mailed anywhere on receipt of $6.00. Mayfair Camera & Lens Exchange, 4011 Shelmire Street, Philadelphia 36, Pa.

NEW Directory Service: Are you having difficulty selling your equipment? Are you unable to find items you need? This service is for you. We accept complete information on items offered for sale or trade and forward this information to interested parties. Bringing buyer and seller together saves both much time and effort. By covering a large area we are in a better position to give prompt service not only on the usual items, but on scarce and specialized equipment. Receipt of each listing is acknowledged and a self-addressed card enclosed to use in notifying us when the item has been sold. Information on each listing is sent to parties interested in this type of equipment and will continue on our active list until the Sold Card is returned to us. A detailed description must be given—price, condition, accessories, focal length of lenses, etc. Our only fee is $1 for each item listed for sale or trade (camera with accessories—one item; enlarger with or without lens—one item; etc.). Listings are sent Free upon receipt of a stamped self-addressed envelope. Please specify size and type of equipment when requesting listings. We, also, buy, sell and trade cameras, enlargers, darkroom equipment. Wilson Camera Exchange, 6108 Ellsworth, Dallas 14, Texas. T3-7602.

IS Photography your hobby? Solve your flash bulb problem with Wabash Elektoflash: AC unit $180; battery unit $213.75, charger $15; cord for Kodak Syncroshutter $2.25. New Cameras: 2¼x2¼ Magnivue Re. $9.95; Uniflash* $8.75 (7 films $1); Spartus 35mm $12.50; Micro 16 29 Kodak 35 f4.5,* case $50.87; Kodak 35RF,* case $91.81, Mercury II,* case $85. Perfex 55,* case $95; 2¼x3¼ RB Graflex f4.5,* $142.50, Busch Pressman f4.5* Alphax $119.25, in Rapax $133.50, 4x5 NewVue $80; Keystone K-8 f2.5 with case $67.50; Revere f2.5* with case $79.50, turret f2.8* $110, f1.9* $137.50; Perfex 8mm Magazine Turret f2.5* $89.50, case $12, Bell & Howell Sportster* $102.61, turret 8,* case $178.13; Cinklox 16 f2.5* $76.15; Simplex Magazine, case $69.50; Revere projector* with case $125; Filmosound with cordomatic reel* $603.50; Natcosound $497.50, P.M. titler $43.45; Premier titler $9.97; Bell & Howell slide projector* $119.50; Wollensak and Kodak Cine lenses. Federal 250 enlarger f4.5 $75; Solar, DeJur, Kodak Precision. Used Values: 19cm Tessar f3.5 complete with 5x7 aerial camera $155, $650; Zeiss 70cm f5 telefoto $150; 18" Verito in Studio shutter $79.50, 12.5cm Xenon f2 $90, 6½" Dagor Berlin f6.8 $55; 5" Cooke f6.3 $30; 3" Cassar f2.9 in Ibsor $30; 28mm Hektor f6.3 Leica lens $115.00; 28mm brilliant finder $15.00; 28mm chrome finder, case $28.00; Vidom finder $50.00, 90mm Elmar f4 $110.00; 135mm Hektor 4.5 $150.00, adjustable shade $8.50, Miniature Speed Graphic 3.7 Ektar, rangefinder, gun, deluxe case $200.00; 9x12cm Mirroflex, 16.5cm Tessar 4.5; accessories, used, $110.00; 9x12cm Mirroflex 15cm Tessar 4.5, accessories, like new, $145.00; 9x12cm Linhoff, 15cm Tessar 4.5, $150.00; 9x12cm Zeiss Autofocus enlarger, projection-Tessar 4.5 $65.00, Automatic Rolleiflex, case, filters $375, Contax I f2 $190.00, f1.5 $275.00, Baldina Tessar 2.8 $75.00, Weltini Tessar 2.8 $155.00. Many more cameras, too numerous to list; write your needs. 10 day trial with money back guarantee. Highest cash or trade allowance for your equipment. All prices—tax included, subject to change. Hobby Camera Store, 134 N. Wells, Chicago 6, Illinois. *Coated Lens.

ELIMINATE Middleman. Deal with Owners! Nationwide Directory, 25c. "Camera," 126-P Lexington Avenue, New York, N. Y.

LATEST Models Cameras. Projectors traded for your old models. What have you? We buy anything. "Cameramen," 542P 5th Ave., New York 19, N. Y.

LEICA Specialists, big stock. Hy-Wilde, Royal Oak, Michigan.

LEICAS, Super Ikonta B, Exakta, Speed Graphics, Contax, Rolleicord, Rolleiflex, Leica telephoto lens, etc. Buy, Sell or Trade. Kirby, 1505 S. Ewing, Dallas 16, Texas.

A SPENCER Diffuser will improve your pictures. Adjustable feature permits varying effects. Used by professionals. Ideal for all enlarging work. Saves retouching. Fits all enlargers. $1 postpaid. Money-back guarantee. Your dealer or write Spencer Company, Box 52A, Mount Vernon, New York.

KODAK Reflex, case, flash, like brand new, $110. Altman, 4827 Ellis, Chicago, Ill.

PLAUBEL Makina II, Anticomar f2.9 and accessories. Focomat enlarger complete. Like new. Wanted: 135mm Hektor. Leonard Purin, 3245 Franklin Blvd., Chicago 24, Ill.

CAMERAS AND EQUIPMENT WANTED

ROLLEIFLEX needed, automatic or standard. Give details, price. Sandler, 3916 Fenkell Ave., Detroit, Michigan.

WAR surplus photo supplies and equipment. Sid Glanzer, Huron, South Dakota.

VIGILANT and monitor folding Kodaks; Brownie Reflex; miniature speed Graphic. Sid Glanzer, Huron, South Dakota.

NETTAX. Zeiss Nettax with standard 2.8 lens; no accessories. State price and condition. F. J. Schmidt, Route 3, Box 112, San Antonio, Tex.

WANTED the following Carl Zeiss Tessar lenses: f4.5, 30, 22.5, 24, 19 and 17cm in shutter; 25, 21, 19, 17 cm in barrel with Iris diaphragm. Must be equal to new condition. Give description and price. L. R. Webb, 918 Meadowmere, Springfield, Missouri.

MERCURY II. State price. Leung, 19 S. Village, Rockville Centre, N. Y.

GRAFLEX identification unit or camera. Write Edney's, Itasca, Texas.

ROBOT IIs Biotar f2, case. Best offer over $120. L. Elliott, 2730 Center Ave., Madison, Wis.

ENGRAVING equipment wanted. Complete photo engraving plant preferred. Give complete description and price in first letter. Write Box 982, % Popular Photography.

I WILL buy your 5"x7" or 8"x10" camera regardless of condition or any photo equipment or lenses you might have. W. K. Crosson, 4515 Grand River 8, Detroit, Mich.

STEREO cameras and viewers. Any size or condition. Thomson, 2402 E. Houston St., San Antonio, Texas.

CASH Waiting! For Contax, Contaflex, Graphic, Movie outfit & enlarger. Rush price. Urgent. Krzak, Pawt., R. I.

URGENTLY needed good popular camera, movie outfit, enlarger. Write description, price. Saves time. Krzak, Pawt., R. I.

LOEWER film defect indicator, new or used, in good condition. James L. Bailey, Department of Conservation, Nashville, Tenn.

NEW or used Kodak Bantam special with f2 lens and Kompur rapid shutter and carrying case. Karl J. Lesemann, 54 Broad St., Charleston 3, S. C.

WANTED: Speed Graphics or Press type cameras. William Kandell, 15 E. 39th St., New York 16, N. Y.

A-1 ROLLEICORD, Rolleiflex, or 35mm wanted. S. W., 1735 E. 14th St., Brooklyn 29, N. Y.

STEREO camera, 45x107mm or 6x13cm, equipment. Murray Brown, Athol, Mass.

MINOX miniature camera. S. Pelton, 215 Kenyon, Knoxville, Tenn.

FLASHBULBS, all sizes, also color bulbs. Sid Glanzer, Huron, So. Dakota.

REALIST camera wanted, lowest cash; sell 4x5 Graflex. Emile Devolder, Oakvale Road, Waban, Mass.

HOW I buy cameras. Write me what you have, describe operating and appearance condition; in return mail you receive my offer. Altman, 4827 Ellis, Chicago, Illinois.

CONTAX or Kine Exakta, complete outfit if possible. Johnny Fortune, 215 West 90th St., Apartment 11-C, New York 24, N. Y.

HIGHEST Prices Paid for Leica, Contax, Rolleiflex, Rollfilm, Reflex, Movie Cameras, Projectors. Ace Camera Exchange, 136 E. 58th St., New York 22, N. Y.

CASH! Cameras wanted. Highest cash prices paid always. We also buy projectors, lenses, enlargers, microscopes, etc. George Levine & Sons Co., 55 Bromfield St., Boston 8, Mass.

CASH! Spot cash for cameras, lenses, binoculars, movie or still, sound projectors. Send full description by mail, or Wire for prompt cash offer. Over 30 years of dependability insures honorable dealings. Bass Camera Company, 179 West Madison Street, Chicago, Ill.

TOP cash paid for your cameras and lenses. Alfred Bass, 51 Second Street, San Francisco 5, Calif.

WANTED: 35 mm Leica or Contax Outfit. Write giving all details. Box 829, % Popular Photography, Empire State Bldg., New York, N. Y.

LOOKING for Auto Rolleiflex, Standard Rolleiflex, Ikoflex II or III or any good 2¼x2¼ Reflex. Box 830, % Popular Photography, Empire State Bldg., New York, N. Y.

WANT telephoto and wide angle lenses for Contax Camera. Box 831, % Popular Photography, Empire State Bldg., New York, N. Y.

NEED good 35 mm Camera. Write in full. Box 832, % Popular Photography, Empire State Bldg., New York, N. Y.

WANTED: Super Ikonta "B" or "C" Special. Will consider Super Ikonta "A." Box 833, % Popular Photography, Empire State Bldg., New York, N. Y.

SEND us your camera today. Will send certified check by airmail immediately. Items held 10 days for your approval of our price. Free estimates—Trade-ins. Highest prices in the U. S. for photo equipment. "Cleveland's Camera Super-Market," Rotbart and Reitman, 1900 East 9th St., Cleveland, O.

ROLLEIFLEX, latest automatic, wanted. Hy-Wilde, Royal Oak, Michigan.

HIGH class cameras, lens, etc., at once. Describe fully and state lowest price. Kirby, 1505 So. Ewing, Dallas 16, Texas.

MOVIE EQUIPMENT

MODEL 60 Victor sound projectors, immediate delivery. Trades accepted. Used Victor sound projectors. D. K. Hammett, Inc., Portland, Maine.

B&H FILMO 70DA with 1" f1.9, 3" f.4, 17mm f2.7 (Foc. Mt.), Wollensak lenses, Mayfair case. Used, like new. $350.00. Box 986, % Popular Photography.

OPACOFLEX Movie screens, reproduce pictures brilliantly, 37x50, only $4.00 with container. Direct from manufacturer. Curio Photo, 1187 Jerome Ave., New York City.

BOLEX H-16 1" 1.5 & 3" 2.8 Meyer, $325. Bell, 216 Grove Ave., Norfolk, Va.

FILM—Movietone is back. It's Weston 12, non-halation. Free processing—100 ft. 16mm, $3.25; 25 ft. double 8mm, $1.50. Bulk film without processing—100 ft. 16mm, $2.25; double 8mm, $2.45. Free circulars. Fromader Genera, Davenport 6, Iowa.

NEW Arriflex 35mm movie outfit. Includes Camera special tripod, 4 lenses, filters, carrying cases, 5 magazines. Best offer will take. Willard Camera Supply Co., Beverly Hills, Calif.

TAYLOR-HOBSON Cook 2" f3.5 for 16mm. Like new, $55. Altman, 4827 Ellis, Chicago, Ill.

FOR Sale: East. Mag. 8, equal to new with focusing finder and carrying case, $140. Chas. Jones, 513 S. Main, Newark, N.Y.

NATCO 16mm sound projector, immediate delivery; 16mm Wollensak 1" f1.5 & 3" lens. Box 364, Rio Linda, Calif.

8, 16mm SILENT and sof. cameras and projectors. L. A. Davis, 305 Ute Ave., Grand Junction, Colo.

8mm UNIVERSAL 500w. projector, new $60.00. 8mm Cinemaster f2.5, new $60.00. 35mm Vokar f2.8, new $74.00. St. Claire, 3342 W. Madison St., Chicago 24, Illinois.

MODEL 0.2A Kodaslide projector. Never used. Coated lens, latest style. First remittance, $40.00. Box 321, Redlands, Calif.

16mm CAMERA owners—Save film costs! Request free plans. Your 16mm films duplicated, 5c foot. MK Photo, Dept. 10, 449 Continental, Detroit 14, Michigan.

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DEVRY 16mm cameras, projectors. Complete sales films, splicers, reels, cement, etc. Free information, write: Empire Movie Supply, Keyser, W. Va.

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LATEST movies, equipment, 8mm, 16mm. Save! Immediate delivery new sound projectors! Surprise Kodachrome projection—sample $1. Catalogues, color sample, dime! Charlie Poorman, Dept. PP2, Schuylkill Haven, Pa.

SPLICE short movie film 8mm-16mm silent-sound on any desirable size reel. Details Superior Film Service, P.O. Box 713, Troy, N. Y.

FREE bargain catalog on 8mm, 16mm sound and Specialty movies. Tremendous savings on cameras, projectors, and equipment. World Wide Camera Service, 200 W. 34th St., Suite 1606, New York, N. Y.

"SURPRISE" assortment 8mm colorful titles! $1 postpaid. LeMoine Films, Nevada, Mo.

BEAUTIFUL Kodachrome home movies, and slides. Kodachrome samples—projection length film, dollar—slide, 35c. Catalog, 25c. Campus Films, 668-A, Ithaca, N. Y.

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MISS America, 1946. Projection length test film, $1.00. Complete editions. 8mm 50 ft. Kodachrome, $7.50. Black-white, $2.00. 16mm 100 ft. Kodachrome $14.75. Black-white, $4.00. 43 subject color catalog, 25c. World In Color, Box 392B, Elmira, New York.

HOME Movies. Rent, buy, swap 8/16 mm silent and sound at money-saving rates. Details for a dime. Midland, Box 429, Oak Park 5, Ill.

OWNERS of Home Movie Projectors. Project outstanding home movie production Free. Send postal card immediately. Preferred Movies, Hamilton 14, Ohio.

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FREE discount catalogue, 2—3c stamps. Latest Castle, Official, Pictorial, Exciting films. Sales-exchanges. North Shore Film Distributors, 133 Main St., Port Washington, N. Y.

FREE—Swap your films at no charge. Write for exchange plan and discount catalogue 2—3c stamps. North Shore Distributor, 133 Main St., Port Washington, N. Y.

UNIQUE Novelty Movies (8mm-16mm) Sports, Musicals, Nite Club Acts, Thrillers, Beautiful Models, Finest Reel Entertainment. Color slides, photos. Catalog with refund coupon 25c. Jack Proctor Co., Box 161, Boston (Melrose 76), Mass.

UNUSUAL home movies; travel, adventure, sports, comedies. Silent-sound. Many film bargains. Big illustrated 1947 catalog, sample—dime. Audet, Box 6520HC, Philadelphia 38, Pa.

RENT 8 mm-16 mm and Sound Films by week. New catalogs. Lowest rates. Dayton Film, 2227 Hepburn, Dayton 6, Ohio.

SOMETHING new! Send postal for Film-A-Month exchange plans. 8-16mm Exchange, 21126 Greenview, Detroit 19, Mich., Dept. Y.

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SOUND and Silent Films, unusual subjects at discounts. Free list for postage. Eastern Film Supply Co., 2B Westminster Road, Baldwin, N. Y.

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ENLARGEMENTS, doubleweight, from your negatives. 5x7—20c, 8x10—40c. Purdums Photo Service, Box 23, Mount Airy, Md.

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KODACOLOR negatives now enlarged to 5x7. Your favorite Kodacolor negative enlarged in color, with or without white borders. 5x7, $3.00. Send M.O. to Gilbert Color Laboratories, 1026 Monroe Ave., Huntington 4, W. Va.

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RETOUCHING by professionals. 24 hour service. Work guaranteed. Sample and price list sent on request. Professional Retouching Studios, Box 4725, 999 Hemphill Ave., Atlanta, Ga.

RETOUCHING, coloring, airbrush done by professionals for the professional. St. Claire Studio, 3342 W. Madison, Chicago 24, Illinois.

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EKTACHROME processing. Dye transfer prints to 16x20. Highest quality. Fast service. Thaxton-Simonds Laboratories, 311 Church St., Decatur, Ga.

ENLARGEMENTS: To your specifications. Negatives carefully handled, matte or glossy. 4x6, 40c; 5x7, 50c; 8x10, 75c; no C.O.D. Star Photo Service, Box 149, New Hyde Park, New York.

MINIATURE negatives, 2¼x3¼ or smaller enlarged. 5x7, 25c; 8x10, 50c; 11x14, $1.00. Dollar order minimum. Filan, P. O. Box 211, Chicago 90, Illinois.

EKTACHROME processed 25c per sheet to 4x5 size; 5x7, 50c; 8x10, $1.00. Separation negatives $2.00 per set to 4x5. Agfacolor processed $2.00 per roll. Also inquire regarding Agfa movie, Ansco, and $15.00 Carbro prints. Continental Photographic Laboratories, Box 44, San Francisco 1, Calif.

CUSTOM color prints from all transparencies. Cropped to specifications, 5x7, $2.00; 8x10, $3.00. Ansco color film processed, $1.00. K. Woodie Photo Lab., 6710 E. 10th St., Indianapolis 19, Indiana.

EXPERT negative retouching 75c per head to 4x5, larger $1.25; small negatives a specialty; prompt mail service. J. Ervin, 409 S. Adams St., Arlington, Va.

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16x20 ENLARGEMENTS, $1.00. Any size negative, 35mm up. From picture 50c extra. Postage 25c. Free bargain circular. Jackson Laboratories, 27-PA Gore, Webster Groves 19, Missouri.

QUALITY enlargements. 5x7, 35c; 8x10, 50c. Photo Print, Box 62, Somerville, Mass.

$50.00 EVENING possible, new dignified portrait sales system; presells, furnishes customers. We train you, cooperate constantly. Only steady amateurs, free lance photographers. Unusual artistic finishing available triples value your work. Complete system $5, plus $5 after $100.00 profit. Bel-Labs, Belmont, Calif., Studio B.

FREELANCERS, studios, travel photographers, large extra profits beautiful walnut-gold or natural wood plaques. Agents wanted. Plastic Laminating, 1270 41st Ave., San Francisco, Calif.

BEAUTIFULLY made enlargements 4x6—25c, 5x7—25c, 8x10—40c, 11x14—75c, 8x10 Etchcraft Panel, 60c, 11x14 Etchcraft Panel, 95c. Satisfaction guaranteed. Projection Specialty, Box 690, Stamford, Conn.

8 EXPOSURE Roll developed. Prints enlarged, Thirty cents, 16 ex. Fifty cents. Chas. Henderson, R.R. 10, Box 421, Cincinnati 27, Ohio.

ENLARGEMENTS—Quality workmanship. 8 years experience. 5x7—75c; 8x10—$1.00; 11x14—$1.50; 16x20—$3.00. Personal Print Service, Box 1913, Chicago 90, Illinois.

COLOR Prints and Enlargements. Made from any positive color transparency. ½-35mm. to 8x10. Prompt service. 2¼x3¼ unmounted, 60c; 3x4 in folder, 80c; 4x5 in folder, $1.50; 5x7 in folder, $2.75; 8x10 in folder, $5.00. Outstanding quality from experienced craftsmen's individual attention to every print. Leave transparencies with your local Color Craft agent, or if none, mail directly to: Color Craft, Inc., 2651 Connecticut Ave., Washington 6, D. C.

RETOUCHING, Printing, Tinting, black and white or toned, for the busy Studio photographer. Barker Studio, 104 East Ave., Rochester 4, N. Y.

ENLARGEMENTS of your prized negatives. 5x7, 25c; 8x10, 50c. Beautifully oil colored, 75c additional. Copy a treasured picture, 50c. Finishing 6 or 8 exposure roll, 30c. Additional prints, 4c each. Ace Photo Studios, P. O. Box 5366, Cleveland 1, Ohio.

SPECIAL—50 reprints $1.00. Suburban Studio, 1410-P Bond, Rockford, Ill.

6 OR 8 Exp. Roll Finished. Giant size, 30c; Rpts., 3c. Thrifty Photo, Box PP46, South Gate, California.

ENLARGEMENTS (any size) 50c each. You specify. Specialists. P. O. Box 1791, Salt Lake City, Utah.

COLOR Prints from any positive transparency. 2¼x3¼, 65c, 3½x5, $1.00, white borders. Floyd Color Prints, 4300 Rusk, Houston 3, Texas.

PROFESSIONAL quality enlargements to your specifications. 8x10, $1.50; 11x14, $2.50. Glossies 60c and $1.00. Tohms, 4209 Amherst, Dallas, Texas.

PHOTO SUPPLIES

FOR Sale at low prices—Government surplus Roto print driers, 24"x28" and 12"x28". 25-200' rolls 35mm plus X Panchromatic film, 50 rolls Super XX Aero Panchromatic film, 7" wide, 62' long, 50 rolls Super XX high speed Panchromatic film, 16mm, 50' long, for Cine-Kodak, in magazines. 50-50' rolls daylight Kodachrome, 16mm Cine-Kodak film, in magazines. Films made by Eastman Kodak Company. Write Merchants Terminal, Box 6998, Walbrook Station, Baltimore 16, Maryland.

FILTERS Solid Glass available in series V at $1.00 each, series VI at $1.50 each in red, light red, orange, medium yellow, green, haze and U.V. A high quality product available in limited amounts, orders filled as received all sold on a money back guarantee. Send check or money order, no C.O.D.'s. Crown, Box 521, Arcadia, Calif.

SNAPSHOT folders. Photo opening 2¼x3¼ inches. Send $1.00 for 2 dozen. Robin Mounts, 262 W. 22nd St., New York 11, N. Y. Other sizes including 8x10 available.

WEDDING-Baby Albums enhance photographs. Free literature, Aabalton's, 131 W. 42nd St., New York 18, N. Y.

DARKROOM precision thermometer. A must for color developing. Ideal for precise temperature control and all developing processing. Only 79c each, postage prepaid. Agents wanted. Maniplex Products Co., 277 Broadway, Dept. P, New York 7, N. Y.

IMMEDIATE delivery on Eastman, Ansco roll film. Send for price list. Dealers Invited. Allan's, 16516 Detroit Ave., Lakewood, Ohio.

HERE At Last! "Fotofix" portable developing box. Amateur, professional sizes for rolls or sheet film. Use any place. Practical, convenient. Descriptive literature free. Address, Fotofix, P. O. Box 429-P, Bath, N. Y.

STUDIOS, photographers, save 30% on paper. Send for catalog and samples. P. O. Box 103, Malden, Mass.

100' ANSCO 16mm color film, daylight or tungsten, $7.50. 35mm Eastman 36 exposure reloads. Fresh dating, all speeds, guaranteed. 3 rolls for $1.50. 35mm Ansco color reloads, 3 rolls for $3.95. Gamerman's, 3816 Eastern Ave., Baltimore 24, Md.

ATTENTION! Amateur-Professional photographers. Hard to get guaranteed original unretouched negatives from Hollywood's Art Center of Hollywood's "Top" Models. 2¼x3¼—$1.50 or 4 for $5.00. 4x5's—$2.00 or 3 for $5.00. Gorgeous Color transparencies $4.50 each or 3 for $11.50. Our customers are well pleased. Ernest Edwards, Inc., P.O. Box 1987, Hollywood 28, Calif.

CONTACT paper 10x10 single weight No. 2. Government surplus, guaranteed good or money refunded. $2.00 per gross. Mid-West Photo, 3824 W. Florissant, St. Louis 7, Mo.

HIGH Class Metal Frames, in silver or gold finish, vertical or horizontal, for miniature size, 5x7 size and 8x10 size Photos, $12.00 per dozen F.O.B. Baltimore. Doubles, $2.60 each; Triples $3.90 each. Plastic Easel Frames, for 5x7 Photo, $5.75 per dozen; for 8x10, $10.00 dozen. Largest stocks, also of leatherette, glass and wooden frames. Lowest prices. Immediate delivery. International Sales Co., 414 E. Baltimore St., Baltimore 2, Md.

INSTRUCTION

BUILD your own speedflash. Plans now available for either the portable unit using rechargeable batteries or the three lamp AC model. Both units are designed to operate the powerful Amglo Lamps. Either set of plans, $1.00 Postpaid. Mercury Engineering, 8801 John Ave., Los Angeles 2, Calif.

OIL coloring photographs can be a fascinating hobby or profitable sideline for those with artistic talent. Learn at home. Easy simplified method. Send for free booklet. National Photo Coloring School, 1315 Michigan, Dept. 2251, Chicago 5, Ill.

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THE Glamour Shot—How to Make it! Instructions, diagrams, 8x10 sample photograph. Motion picture type portraiture analyzed. Only $1.00 postpaid. Order today! Bunnell Studio School, San Pablo, Calif.

SCHOOL—Devoted exclusively to Color. Ektachrome, Dye transfer. Courses designed by former Eastman technician using training methods proven by Eastman Kodak in training their own technicians. Concentrated courses from two days to two weeks. Professional Photographers of America School and Research Service. Conducted by Gottschalk and Bartlett, Inc., 137 N. Topeka Ave., Wichita 2, Kansas. Branch Office, 634 Gifford St., Syracuse 4, N. Y.

NOW Available. Special Post-Graduate Courses in Photography. Complete your photographic training under Master Teachers in the Southwest's leading professional school. Civilians, write for folder C-1. Veterans, write for folder V-2. Southwest Photo-Arts Institute, 1709 Forest Ave., Dallas, Texas.

VETERANS, complete your photographic training in approved Texas school. Everything furnished. Excellent facilities; graduate instructors. Courses for civilian students. Write for details. Southwest Photo-Arts Institute, 2010 N. Lamar, Dallas 1, Texas.

LEARN Photography. Under G-I bill of rights, complete courses. Also Color. Vacancies now open. Cline School of Photography, 729 Cherry Street, Chattanooga, Tenn.

HOW to open and operate a professional studio. Instruction sheets, personal advisory service. Write for details—see what other students say! Bunnell Studio Co., Box 446, San Pablo, Calif.

VETERANS learn photography in the best equipped school in the Southwest. G.I. approved. Everything furnished. Enter immediately. No waiting. We assist you in securing living accommodations. We help you to earn money while completing your course. Ft. Worth School of Photography, 622 Hemphill St., Ft. Worth, Texas.

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CAMERA REPAIRS

ALL makes photo-electric exposure meters repaired. Estimate on receipt of meter if requested. Adair & Rhamstine, 303 Beaubien St., Detroit 26.

SPECIALISTS in Graphics, foreign, and domestic cameras. Custom rebuilding, recementing, refocusing, bellows, lensboards, flanges made to order. Rangefinders repaired, installed, sync., contract work accepted. Chicago Camera Specialists, Stevens Bldg., 17 N. State St., Room 1609, Chicago 2, Illinois. Dea. 5538.

KODAK and foreign camera repairs to trade, individuals. Bellows, shutters, finders, winding keys, etc., repaired in week. Neat efficient service. William Meyerowitz, 1205 Findlay Ave., Bronx 56, N. Y. Apt. 21B.

BELLOWS Custom made for any camera or enlarger: Ten day service on all standard or foreign equipment. From $3.50 (127 size) to $4.00 for folding cameras. For prompt, courteous service send cameras to Colorado Bellows Service, 2490 Hoyt St., Denver 15, Colo. Your inquiries are invited regarding professional bellows replacements.

CAMERA and binocular repairs. Foreign and domestic makes. No Japanese. Official Kalart service station, complete line Eastman, Ansco, Graphic bellows and parts. Heiland flash guns. We offer special Leica flash synchronizer quick service. Estimates given immediately. Lenses for coating accepted. Discounts, price list to dealers only. MacCollister and Campbell, 437 Balboa St., San Francisco 18, Calif.

BELLOWS installed, 127—$3.00, 120—$3.75, 116—$4.00, guaranteed 5 years. Every size in stock. Estimates given. Terms to trade, 24 hr. service. Complete repairs on all domestic, foreign cameras and shutters. All types flash and rangefinders installed and synched. Camera Repair Service of San Diego, 454 Spreckels Bldg., San Diego 1, Calif.

CUSTOM rebuilding—repairing—All types cameras. Bellows replaced—from Bantam to 8x10 and enlargers. Bellows made to order. Compur shutters repair. Photographic equipment serviced and repaired. Backs for all types view cameras made to order. Authorized repairmen for Kalart equipment. Qualified repairmen for Graphic cameras. Amico Camera Company, 131 Genesee St., Utica, N. Y.

COMPLETE camera repairing on all types of foreign and domestic movie and still cameras. Factory trained specialist on Korelle and Foth cameras. B & V Camera Repair Service, now at 22 E. Van Buren, Chicago 4, Ill.

48 HOUR camera repair service. Kodaks, Leicas, Bellows, everything. Work guaranteed. "You send it, we fix it." The Mills Photographic Engineering Laboratory, 1857 North Western Ave., Hollywood 27, Calif.

EXAKTA specialist. Work guaranteed. Estimates given. Send insured to Williams Repair Service, P.O. Box 184, Vancouver, Wash.

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AMERICAN, Foreign makes—shutters, bellows, winding keys, rangefinders, synchronizers, lenses mounted, shutter speeds checked, projectors. 48 hour service. Money-back guarantee. Jackson Laboratories, 27-AC Gore, Webster Groves 19, Mo.

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CAMERA Department managers. We are looking for two men to manage the Camera Departments in our stories in Oshkosh and Manitowoc, Wisconsin, towns of about 40,000 population. We want somebody thoroughly conversant with the handling and selling of cameras and camera supplies. These positions pay good salaries, and offer excellent opportunities with fast-growing stores. Write facts as to age and experience to: Personnel Superintendent, Boston Store, Milwaukee, Wisconsin.

MAN or Woman photographer with camera. Send sample of portrait work in first letter. If chosen, you will be assigned wherever located. Information, Room 201, 450 W. Vernor, Detroit 1, Mich.

ATTENTION Salesmen. Take an additional line by selling our high quality book folders and easels to studios in your territory. 10% commission on sales. 3 years over-all territorial rights. For full particulars write to Box 883, % Popular Photography.

SWAP

F. DECKEL of Muchen. Anastigmat f2.9. Compur shutter-speed 250. 120 roll film. Interested in 35mm exchange preferable with collector. Box 980, % Popular Photography.

YOUR favorite "pin-up" for mine. Box 985, % Popular Photography.

EX-OFFICER will exchange a German Automatic Luger .38 cal. for enlarger, preferable 2¼x3¼; Luger 1.n. H. Scholer, 447 Washington St., Boston, Mass.

SPEEDLIGHTS for Speed Graphic outfit or Medalist. Lyman Greenlee, 404 Madison Ave., Anderson, Indiana.

WILL trade 85mm Sonnar f2 and Contameter fits Contax II, for automatic Rolleiflex 2¼x2¼. W. T. Rison, 28 Harvard Way Extension, Cambridge 63, Mass.

BINOCULARS 7x50, new, Leitz Wetzlar, for a good camera. Address Box 993, % Popular Photography.

SITUATIONS WANTED

ASSIGNMENTS wanted, individuals or agencies, any subjects, color, black and white, still, 16mm silent. All Europe. Holzapfel, 9 Rue DeLa Tour, Paris, France.

COMMERCIAL Photographer, traveling south thru Mexico, June 10th. Accept assignments color, black and white. Satisfaction guaranteed. Herzfeld Studios, Columbia, Missouri.

STOCK Photography business organizer, manager; enterprising, big house experience. Wants connection with capable, established studio. Go anywhere. Box 973, % Popular Photography.

MISCELLANEOUS

GLAMOUR photographs. New! Different! 10 for $1.00, sample and list 15c. Pro-Art Studios, Box 1304e, Milwaukee, Wis.

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RO-LOC slides have to be good as 90% sold through Washington Dealers where customer inspects before buying. Catalog. Ro-Loc, Box 1715, Washington 13, D. C.

NEW transparent portrait albums, interchangeable. Free circular. Aabalton's, 131 W. 42nd St., New York 18, N. Y.

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16mm SNAPSHOTS to 35mm negatives or color transparencies. 35mm transparencies to 120 size neg. Vigliucci, 661 3rd, Ravenna, Ohio.

SLIDES in 2x2 mounts for projection and viewing enlarged from your half 35mm or printed from full 35mm negatives, 15c each. Minimum order $1. George W. Weisz, 150-13 119th Ave., Jamaica 4, N. Y.

BINOCULARS 10x50 (German). New. Perfect condition. Best offer. Capt. Sherman Pratt, TFF, Camp McCoy, Wis.

AN ideal sharp or diffused spot light can now be made by those who have a 2x2 slide projector. A set of our metal masks make it ideal for advertising, tabletop illustrations, portraiture and other photographic light effects. One complete set, postpaid, $1.00. Please remit with order. Photo Supplies, 6373 Sutherland Ave., St. Louis 9, Mo.

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POPULAR Photography: Complete file, first issue to November 1945; 113 copies; six years in binders; $30 COD express. Clyde Cornog, Media, Pa.

BUY, trade, foreign equip., cameras, lenses, microscopes, binocs, firearms. Horton Photo, Santa Ana, Calif.

KODACHROME slides of Monterey Peninsula, California Missions, Redwood trees, San Francisco, Lake Arrowhead, Grand Canyon, Rose Parade. Free list, 200 subjects. Wm. L. Morgan, P. O. Box 174, Monterey, Calif.

KODACHROME slides "Conquered Japan" list, three sample slides, $1.00. Associated Photographers, 317 Twiggs St., Tampa, Fla.

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BEAUTIFUL girls. New color slides. 2—$1.00, 12—$5.00, 25—$10.00. Prepaid. Visual Slides, Dept. P, 1265 Broadway, New York 1.

IDENTIFY your enlargement. Your name placed photographically along edge of enlargement by Ident-O-Print, clings magnetically to easel. Maximum 36 letters, choice of Gothic, Old English or Script type. Send copy plus $1.00 to Progressive Photo-Printing Co., Alamo Bldg., Greencastle, Ind., 48 hour service. Complete Printing service.

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INVENTORS—Patent Laws encourage the development of inventions. Write for further particulars as to patent protection and procedure and "Invention Record" form at once. No obligation. McMorrow, Berman & Davidson, Registered Patent Attorneys, 2444 Victor Building, Washington 1, D. C.

ARTISTS—Amateur photogs. Negatives, 2¼x3¼ only, 6 for $5.00. Sample, $1.00. You will be pleased. Box 125, Omaha, Neb.

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ICELAND: 35mm Kodachromes of Reykjavik, fishing villages, scenic. 50c each, 25 different. Write: Baine, 204 Ross St., Brooklyn 11, N. Y.

PRINTS. Hard to get Artistic prints from original negatives of Hollywood's "Top" Models—4x5, 35c, 5x7, 50c, and 8x10, $1.00 each. Our customers are well pleased! Ernest Edwards, Inc., P. O. Box 1987, Hollywood 28, Calif.

NEW! Photographers' identification card, 25c. Castle, 2107 E. 9th, Brooklyn, N. Y.

LAUGH at Lay-offs. Become independent. Build your own mail-order business. Spare or full time. Information free. Merit Products, 216-32A 132nd Ave., Springfield Gardens 13, New York, N. Y.

STUDIO Photographic Backgrounds, Black & White or Color. Any size, prices 30c to 55c per square foot. Send for catalogue. Colonial Studios, 970 S. Geddes St., Syracuse 4, N. Y.

HOLLYWOOD Model Directory. The artist-photographer's casting guide. A new review of Photogenic Who's Who! Stamped return envelope brings a sample to you. Photo-Art, 601 S. Vermont, Los Angeles 5, Calif.

PHOTOS of Living Models available to pose for reputable commercial and amateur photographers and artists. For new, 1947 catalog of representative free-lance and agency models which contains scores of illustrations of attractive girl models and lists of all U. S. and Canadian models' organizations, send a quarter to Photopublishers, Drawer L, Winnetka, Illinois.

KODACHROME slides of Munich and Bavaria. Also, butterflies. Free catalog. Allen's Studio, 2715 Beverly, Gary, Indiana.

HAVE you a camera? Improve your hobby of photography and learn how to make better pictures. Write today for our latest book catalog and sample copy of American Photography, containing articles and pictures by the world's foremost writers and photographers. Camera House, 602, 353 Newbury St., Boston 15, Mass.

MAGAZINES (back dated) foreign, domestic, arts. Books, Booklets, subscriptions, pin-ups, etc. Catalogs 10c (refunded). Cicerone's, 863 First Ave., New York 17, N. Y.

INDIA—Strange, unusual photos. Snake Charmers, Burning Ghats, Fakirs, etc. Set of 12—$1.00. India Pic Photo Co., 1362 Ratliff St., Richmond, Indiana.

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WALLET sized photos and cards permanently sealed in transparent plastic, 25c. Solomson, Box 1942, Boston 5, Mass.

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2x2 SLIDES from your negatives mounted 15c, unmounted 10c. Duane Stebbins, Box 62, Agawam, Mass.

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BEAUTIFUL Fashion, Artists, and photographer's models, as photographed in our studios. Glamorous, poised, attractive. Each one highlighted by our experts. Mounted in loose leaf folder book. Sent to reputable amateur, professional artists and photographers. Mail $1.50 with order. Colonial Modeling Studios, 970 S. Geddes St., Syracuse 4, N. Y.

ORIGINAL and guaranteed negatives for the advance amateur and professional photographers. Negative size 2¼x3¼, $1.50 each or 4 for $5.00. 4x5, $2.00 or 3 for $5.00. Glossy or matte prints, 8x10, $1.00, 5x7, 50c, 4x5, 35c. Lindee's Photographers, 4625 S. Western Ave., Los Angeles 37, Calif.

PHOTOGRAPHERS, your name cleverly drawn in cartoon 8x10, $1.00. Scott's Studio, Somerville, Tennessee.

NATIONAL Geographic Magazines. 1888-1946. Any issue. Periodical Service, Box 327-P, Swarthmore, Pa.

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In replying to Box Numbers, be sure to address letters to

POPULAR PHOTOGRAPHY

185 N. Wabash Ave., Chicago 1, Ill.

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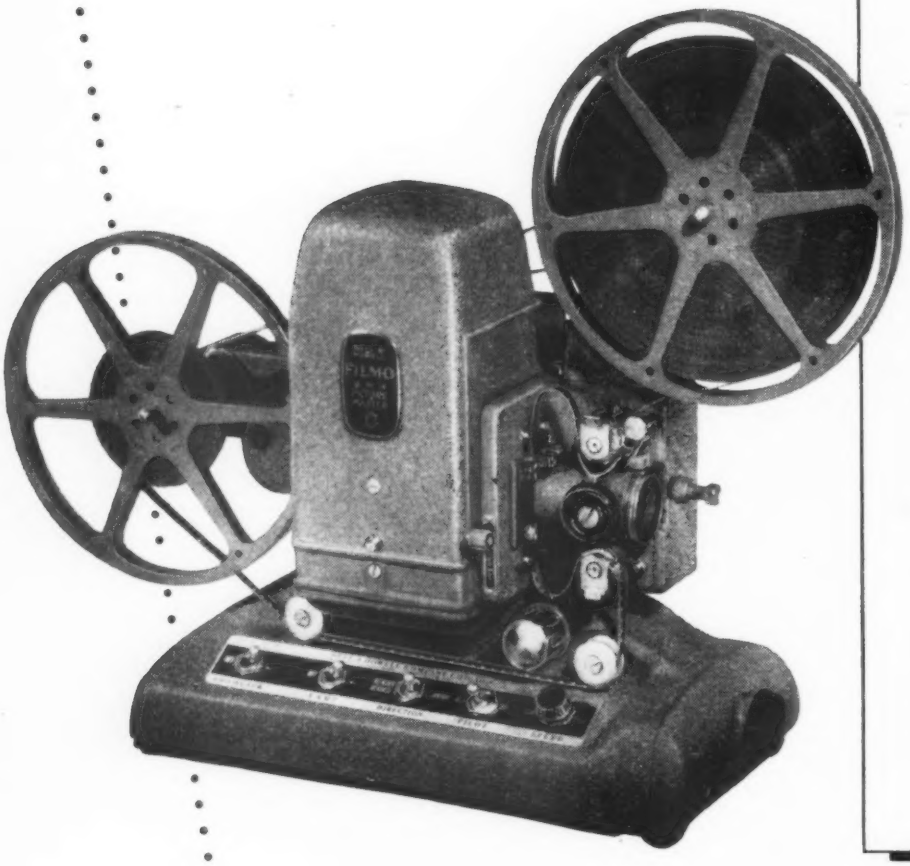

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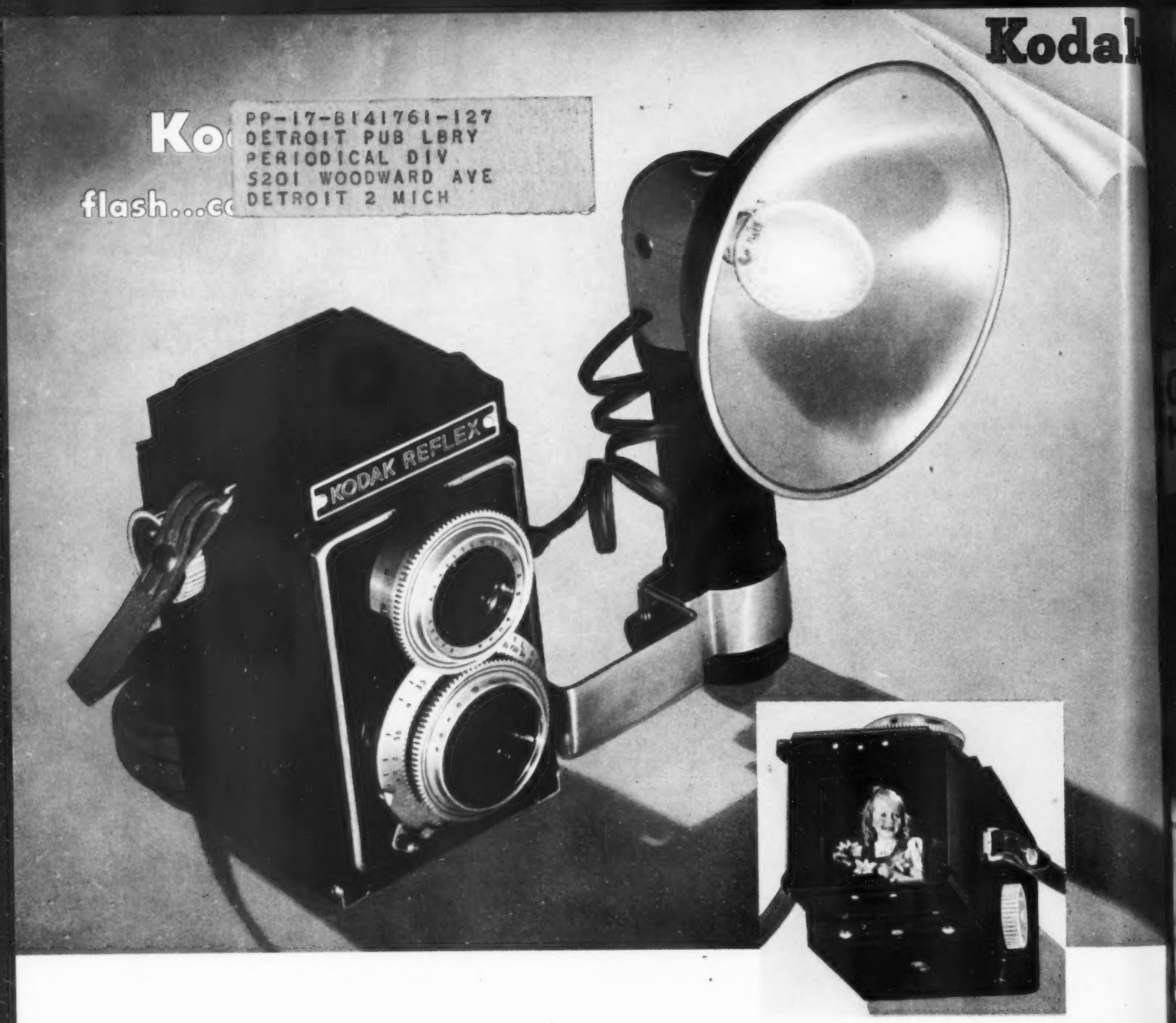

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